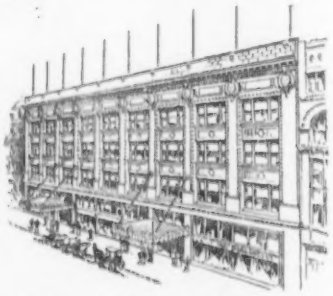
THE BRICKBVILDER AN ARCHITECVRAL MONTHLY

PVBLISHED BY ROGERS & MANSON
EIGHTYFIVE WATER STREET BOSTON MASS.

MUNICIPAL BATHS. We have gathered for this series, which will begin in The Brickbuilder for January, a large number of plans, interior views, etc., of the best types to be found in Germany and England, where the Municipal Bath has been developed to a very high state of perfection. It is an institution which is finding great favor in our American cities, as will be seen by the examples which will be shown of American work. Mr. Harold Werner has made a thorough study of the whole problem of design and equipment, and his articles will furnish a valuable epitome of the subject.

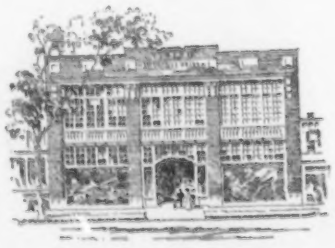
THE GYMNASIUM. This is a subject upon which we have been at work for nearly a year, with the result that many interesting plans and much valuable data have been gathered, which now only needs to be put into final shape for publication.

THE ARMORY. Col. J. Hollis Wells, of the firm of Clinton & Russell, architects, who is now engaged in treating this subject for The Brickbuilder, is particularly well qualified by his experience in military affairs, and as designer of several armory buildings, to handle this subject in a manner which will be helpful to all who may be interested in this type of building. Illustrations from photographs of exteriors and interiors, plans and sections, of armories recently built will be shown. We expect to start these articles in The Brickbuilder for February.



THE DEPARTMENT STORE. The best of modern types have been studied, the ideas of the leading department store managers have been obtained, plans and other data of stores that are admitted to have successfully met the problems involved, have been gathered, all of which will enable us to hold an interesting discussion upon this particular type of building, of which so many are now being built.

BRICKWORK DETAILS. It is particularly within our province and a great pleasure to present in a series of illustrated articles examples which shall show the charm of good brickwork. It is pretty generally conceded that there are architects who have added materially to their fame by the very successful manner in which they have used brick to obtain architectural effects. This series, which is begun in this month's issue, will present in a large measure the work of these men.



THE GARAGE. This utilitarian building, which can, nevertheless, be made exceedingly beautiful and an ornament to a city or a country estate, will be treated in a comprehensive manner. A number of carefully selected examples will be shown by means of interior and exterior views and plans. The material for the series is nearly all in hand at the present time.

So much concerning those articles which have been previously announced. Their publication is only a part of next year's work. Our prospectus for 1908, a copy of which will be mailed January 1 to every subscriber, will present the new features of our work for the coming year.

(The Brickbuilder for January, 1908, will be an especially attractive number.)

ROGERS & MANSON

THE BRICKBUILDER

VOLUME XVI DECEMBER 1907 NUMBER 12

PUBLISHED MONTHLY BY ROGERS & MANSON

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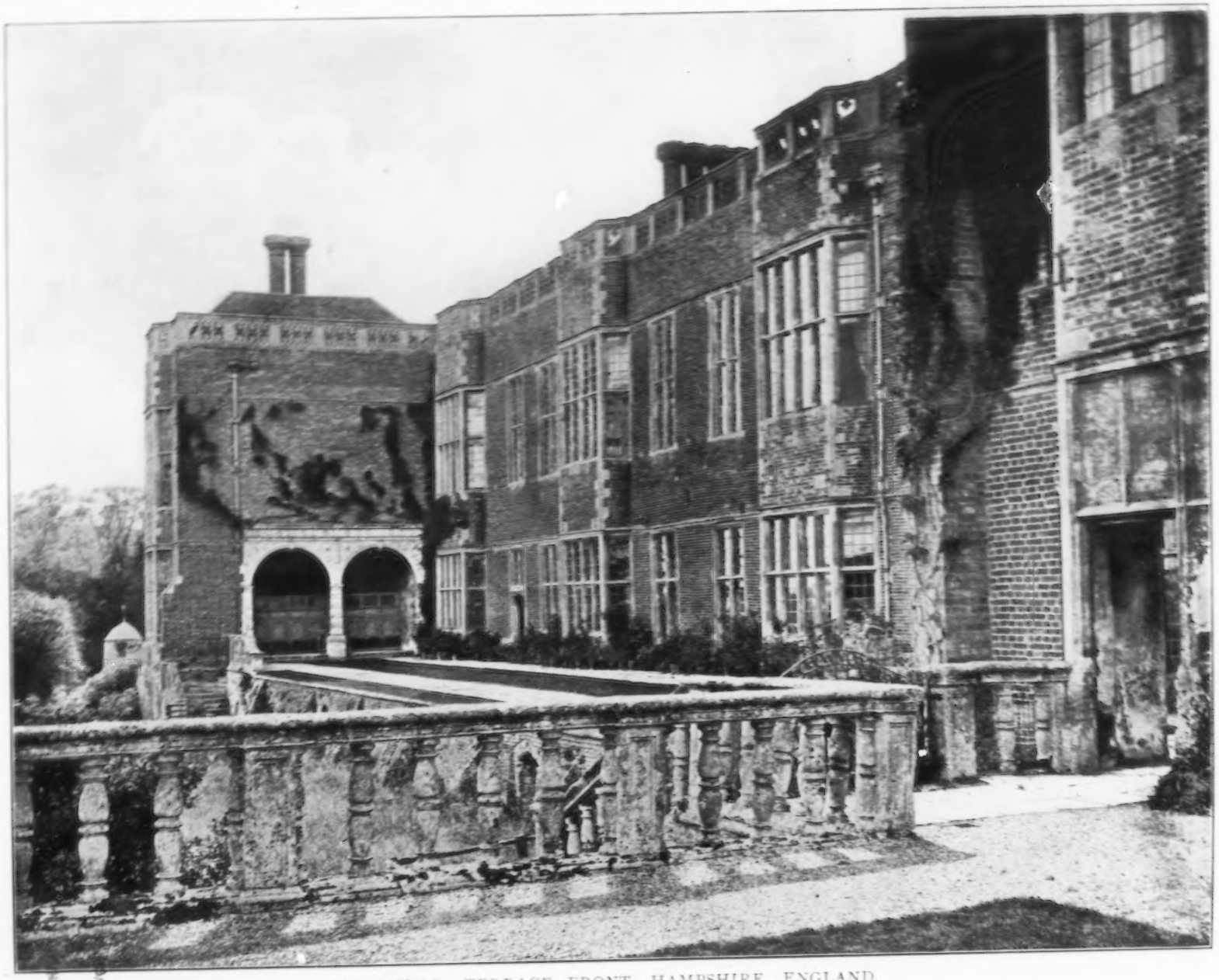
LETTERPRESS



BRAMSHILL, TERRACE FRONT, HAMPSHIRE, ENGLAND.

THE BRICKBVILDER

VOL. 16 NO. 12 DEVOTED TO THE INTERESTS OF ARCHITECTVRE IN MATERIALS OF CLAY DECEMBER 1907

THE OUTLOOK.

THIS is the time when a study of the conditions likely to affect building during the next season may often be made with advantage, and inferences drawn from this study as to the prospects of architects and builders for the year. It may be said at once that the outlook, so far as architects are concerned, seems to us decidedly favorable. No one needs to be told that speculators in stocks on margin have suffered during the last three months through a sudden loss of confidence in banking institutions; but this movement, although it has affected the community in general through the increase in the rates of interest, has not been accompanied by any material disturbance of mercantile or industrial conditions, and does not seem likely to have such a result. As compared with the disasters of fourteen or fifteen years ago, when two-thirds of the railway mileage of the country was operated by receivers, under insolvency proceedings; when crops in portions of the West had failed for several successive years, and small armies of unemployed roamed about the country under the leadership of crazy demagogues, the present agitation can hardly be anything but short-lived.

When it passes away there will be, we think, a notable increase in building operations throughout the country. It is well known that stock-market prosperity usually has an unfavorable effect on building. "You can't get any one to do any building now," a New York merchant once said to us at a time of great speculative activity, "every one is in Wall Street buying stocks." Naturally, when railroad stocks are paying 8 per cent on their cost, the humble 4 per cent of a conservative real estate investment ceases to seem attractive; but when the ratio of railway and industrial earnings falls to 3 or 4 per cent, real estate investments, with their solidity, their assured income, and their practical certainty of appreciation in value, begin to renew their charms. At the present time savings banks and trust companies, attracted by the high rates of interest on railway notes and bonds, and wishing to keep their investments in a form in which the money will be quickly available in case of sudden demand, are not inclined to lend money on mortgage, even at high interest, and this has, for a year or two, done much to check the building with borrowed money which furnishes architects with a considerable portion of their employment. With the return to normal conditions which is certainly before us, aided, probably, by disgust for Wall Street methods and by the great volume of money which is being accumulated and will soon seek investment, there is every reason to believe that real estate mortgages, at moderate rates, will soon regain favor; and hundreds of well-considered projects for hotels, theaters, concert halls, apartment houses and mercantile buildings, which have been held in suspense on account of the difficulty of financing them, will be carried out.

In general the country is now very much underbuilt. Apart from the superior attractions of other investments, the public has for several years believed that the cost of building, and particularly of labor, was unreasonably high; and multitudes of people have abandoned or postponed building operations on that account. The result of these influences has been that new buildings are everywhere needed. Dwelling-house rents in most of our cities have risen greatly, and houses are with difficulty found, even at the advanced prices. The demand for handsome and modern stores also almost everywhere exceeds the supply; church building, which had almost ceased for some years, is now in process of rapid revival; while clubhouses, theaters and other places of amusement are urgently called for. Meanwhile prices of materials and labor seem decidedly to be on their way downward. Portland cement, it is understood, will be reduced in price next month; lead, copper and zinc, and materials made from them, are at the lowest price for a long time; iron is somewhat lower, and lumber, although we face the speedy extinction of our forests, is lower than it was a few months ago. It is not likely that the drop will be very great, and a slow recovery in prices is rather to be looked for; but, on the whole, the year 1908 promises to be, so far as cost of material is concerned, particularly favorable for building. In regard to labor, while union wage-schedules are generally reduced only after loud screams on the part of the walking delegates, it is well known that, in the building trades, at least, the official schedules are maintained principally for exhibition to public functionaries who have contracts to give out, actual current wages being often on a very different basis. Just now, with thousands of skilled workmen walking the streets, the principle that the most advantageous scale of wages is that which brings the largest total annual income, by securing employment as nearly constant as possible, is particularly applicable; and if building mechanics will keep it in mind, the next year may see them and their families more comfortable and happy than they have been for many seasons.

The American Theater.—I.

BY CLARENCE H. BLACKALL.

THE American theater presents a problem in design and arrangement which is unique, in that it has grown out of business conditions, almost uninfluenced by sentiment or matters of pure art, and has attained its growth through an almost total disregard of what might be called academic or theatrical traditions. It has been influenced only slightly by the social or governmental features which have had such marked influence in the development of theaters abroad. We never have had anything approaching a government playhouse. Few theaters have ever been in any sense endowed, only rarely is the theater owned by those who are most interested in the management of the plays which are produced, and up to a very few years ago business considerations were so paramount that anything like an artistic development was perforce relegated to an inferior position.

With a few striking exceptions none of our older theaters were designed by architects who could lay any claim to eminence in their profession. Theater building was until quite recently a specialty of practitioners who had grown up from stage carpenters and scene painters, who were thoroughly posted in the practical details of stage equipment and management, but with whom the question of taste and a well-ordered architectural design was of secondary importance. In consequence the American theater is peculiar in many respects, as to arrangement, management, stage setting and the accommodation of the public. Attempts have often been made, especially in more recent years, to adapt bodily in American work the plan and arrangement which find acceptance abroad, but foreign influences have never been able to offset, to any marked extent, the stern practical requirements as they are viewed by our stage managements. Consequently we have in the theater a distinctly American development, and anyone familiar with usage here and abroad would have no trouble to distinguish at a glance the theaters of purely American plan, even though our systems have been, in a few isolated cases, adapted for use in European cities.

The most striking difference between the European and the American theater is in the disposition of the portions occupied by the public. It has been said that we take our pleasures very seriously. This is certainly manifested in our theaters. The principal thing is the show, and so long as the public is accommodated in a well-heated, well-ventilated hall, with every seat giving a good view of the stage, it matters little whether there is any opportunity for social display or whether the audience can see itself. Consequently the horseshoe plan, which is well-nigh universal abroad, and which permits the audience to have an excellent view of itself and generally only a fair view of the stage, has never found favor here. Also, the use of loges and boxes, which is the rule in the principal theaters of Europe, has always proved a failure with us, though it has been repeatedly tried. Our audiences go to the theater to see the play, and anything which lessens the commercial value of the auditorium as a means of accommodating the people in the best manner finds scant consideration and is usually cut out from our plans. Only in rare instances does the public approve of rows of boxes, and then only for the presentation of grand opera.

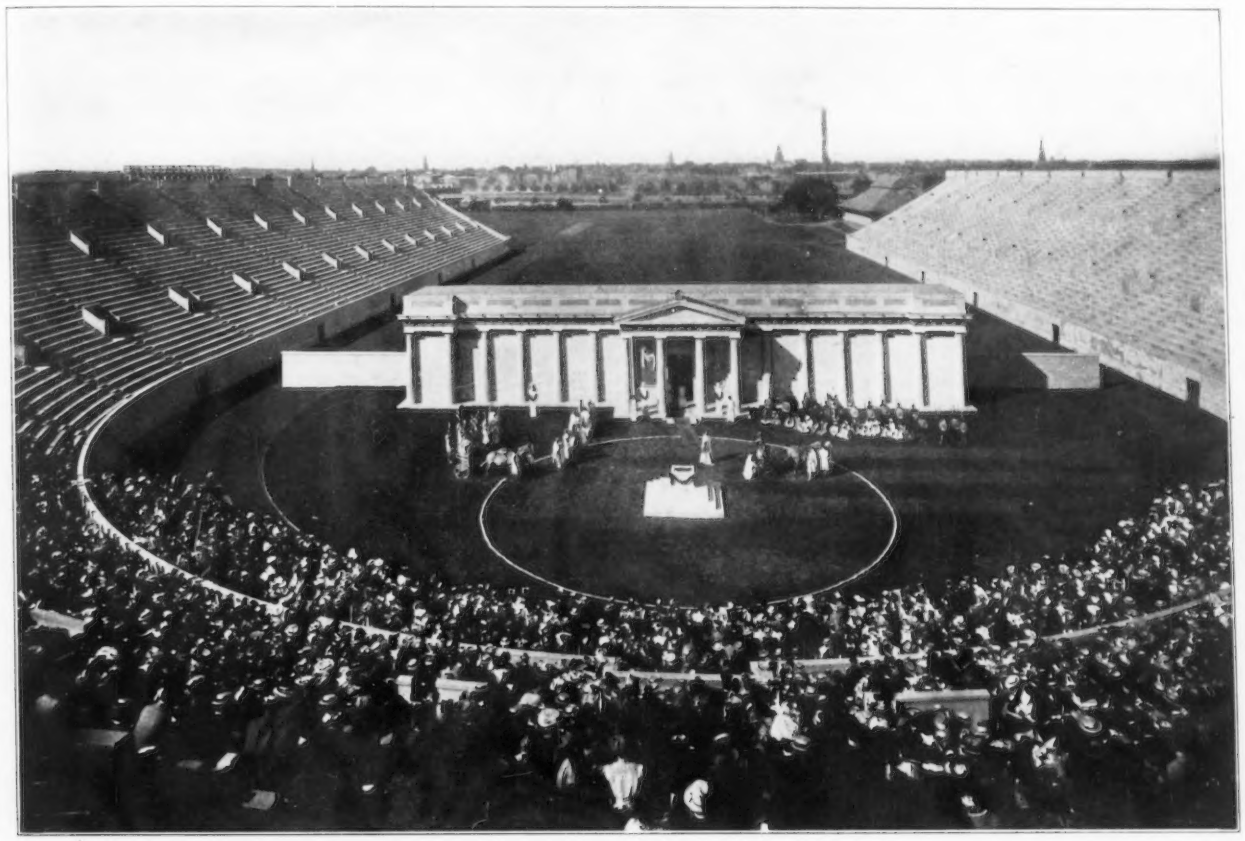
Another point of difference between our theaters and those abroad is in the accommodation of the audiences

SIDE VIEW OF AUDITORIUM AND STAGE.
THE GREEK THEATER, UNIVERSITY OF CALIFORNIA.
John Galen Howard, Architect.

between the acts. A European opera house will empty itself almost entirely between the acts, the audience flocking to the promenades and foyers. In our theaters ladies rarely leave their seats during the performance, and only a slight proportion of the men make use of the foyers. These two considerations of themselves make a profound difference in the plans of our theaters as compared with what obtains abroad.

But although our theaters have so much individuality in their design and arrangement, it would not be quite correct to say that they are not tied in any way to forms or traditions across the water. The theater is as old as humanity, and in all ages and with all people there have been what corresponds with theatrical performances. In essence the problem consists of rows of seats arranged in front of a raised platform upon which the actors can show themselves, and in its broad lines the problem is a perfectly simple one now, just as it was in the days of the old Greek theater. The open-air theater, which has been built at Berkeley on the grounds of the University of California, follows very closely the lines of the old Greek theater and has been most charmingly worked out in detail by John Galen Howard, the architect. A great deal of interest has also been displayed in open-air plays, such as have been given by the Ben Greet companies, but these have really not affected at all the planning of our theaters. They are exceptional types and used for special purposes and have rarely been commercial successes. Indeed, it has been said that open-air theaters have seldom been built as such.

Strictly speaking, there are no theaters in this country which present an academic plan, and, indeed, from a purely architectural standpoint, few of our theaters can offer a plan which is of any special interest except in so far as they hit the exact business conditions. As we have no government subsidies for our theaters — and the theater must pay in order to live — a theater which does not return a good interest on the money invested, promptly closes its doors. The arrangement of corridors, the focussing of points of interest, the alignment of axes, which are so marked in the plans of the best of the European theaters and are so dear to the heart of the academically trained architect, are conspicuous by their absence in our work. It may be stated as a general proposition that no theater can pay which costs, with the land, over one million dollars, and but few theaters outside of New York ever pay if the cost runs over six hundred thousand. Consequently it is very rare to find a theater which is a building by itself. It is usually an annex of an office building or a hotel, or is tucked in away behind commercial structures so that the load which the theater must carry in order to earn interest on its cost is helped out by stores and offices. Also, our building laws have borne more heavily upon theaters than upon any other class of construction. The tendency, moreover, is each year to make the legal



AN OPEN AIR THEATER IMPROVISED WITHIN THE HARVARD STADIUM FOR THE PRODUCTION OF A GREEK PLAY.

conditions more exacting, until now it requires careful financing and the utmost attention to economical details, to construct a theater which shall prove a paying investment. Of course there are sometimes conjunctions of an extremely successful play and clever management which earn fabulous sums and make it possible to maintain theaters costing a good deal over a million, but they are the exception, and in the long run, year after year, a theater cannot be depended on to earn for the owner of the property over thirty-five thousand dollars a year net.

The ownership of theaters has changed a great deal within the last ten years. Formerly, individual ownership was the rule, and the owners of theaters simply rented their houses to traveling companies or maintained stock companies of their own. That condition is almost entirely changed with the advent of the syndicate control. Nearly all the theaters of the country are now operated by one of three or four syndicates owning their own plays, managing their own companies, and in many cases, owning or leasing complete chains of theaters all around the country. When the first comprehensive theatrical syndicate was brought to public notice by Klaw & Erlanger of New York, there was a general apprehension expressed that the result of such amalgamation of interests would be the stifling of art, the throttling of æsthetic development, and that the theater as an artistic function in the community was seriously threatened. Certainly nothing of this sort has taken place as far as relates to the fine arts and architecture. On the contrary, the system of syndicate control has been, on the whole, a decided advantage. It has served to standardize the requirements, to systematize the construction of stage, and to give opportunities for architectural display such as were impossible in the old days when limited capital and inexperienced architects were set to the task of building a theater. The problems involved, it will be seen in the course of this series of articles, are neither complicated nor unknown. They have been worked out so absolutely from the business standpoint that theater conditions to-day are essentially the same from Portland, Me., to Los Angeles, or from St. Paul to New Orleans, and the American type which we shall endeavor to illustrate is a perfectly distinct, coherent and well-established development.

Exact information regarding the methods and the desires of the theatrical syndicates is not easy to obtain, and more difficult still to predict, as conditions change from year to year; but roughly speaking there are now operating in this country four groups of syndicates. First, the trust, which is especially designated as the theatrical syndicate, operating from New York through Messrs. Klaw & Erlanger, controlling the majority of the desirable theaters in New York City and throughout the country, and sending out what are known as combination companies or stars associated with a high class of talent, including also musical comedies; in fact, the cream of the attractions which appeal most strongly to the public and which draw large audiences. The theaters which are especially adapted to such purposes are somewhat loosely, but not altogether incorrectly, termed combination houses, and are generally similar in approximate size and arrangement. The New Amsterdam in New York the Colonial in Boston and the Illinois in Chicago are illustrations of this type. Second, there is a large and influential syndicate controlling the majority of the so-called vaudeville houses. This syndicate owns or operates chains of theaters throughout the country, makes its bookings from New York for terms of one or two years in advance, and practically controls the leading attractions. The theaters through which it operates are usually somewhat smaller than those of the first group, and the requirements of stage are less extensive than for the combination houses. The Keith theaters are the best representations of this type. Third, there is a syndicate which apparently has a monopoly of the so-called burlesque attractions. The theaters, of which there are many in the aggregate, are usually old. The plays do not appeal to a very high class of audience, and only rarely are there any features about the architectural arrangement of burlesque houses which are worth noting in this connection. As far as arrangements are concerned the requirements of the stage would be the same as for a vaudeville house.

There is a fourth group of theaters, of which there are only a very few as compared with the great number of the others. These are the smaller theaters intended for light drama, comedies, etc., or what would be termed in stage parlance, the legitimate. Daly's in New York, though an older theater, is a very good illustration of this type. The stage can be very much smaller than for a combination house, and the extent of the wings, flies, etc., reduced to an even greater degree; and on the other hand the combination in the foyers, coat rooms and generally in the front of the house would be more than would be needed for a vaudeville house. These theaters are generally operated independently of any syndicate. Mr. Belasco's theaters, though occasionally affiliated with one of the syndicates, are to be included in this category.

There is yet another class of theaters of the hippodrome type, represented by the New York Hippodrome, a new development which has come within a few years, and which, in some respects, is revolutionary in its arrangements.

All these types have peculiarities of their own, but the essential differences are in the sizes of the stage and the methods of business control. They will not be treated separately in this connection, as the same general conditions of planning and construction apply to each, except that the hippodrome type will be described by itself.

In analyzing and describing the subject we will take up the different divisions of the theater, considering them first from the purely practical standpoint.

Such a thing as an opera house in the European sense is hardly found at all in America. It was the fashion a few years ago to style every ambitious theater in a small county town a "Grand Opera House," but the name meant absolutely nothing, and even the Metropolitan in New York follows practically the same lines that will be considered in designing a theater. Consequently no distinction of type will be made in this article.

Considerations of design in connection with theater construction will be treated as a separate chapter.

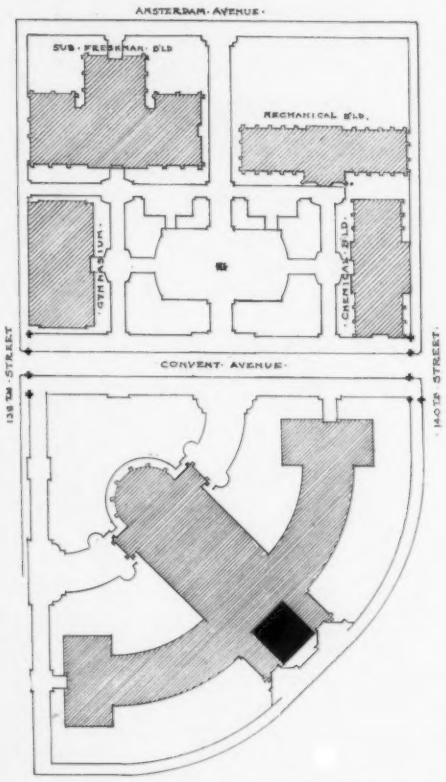
The Group Plan.—V.

UNIVERSITIES, COLLEGES AND SCHOOLS.

BY ALFRED MORTON GITHENS.

THERE is no distinct type of American college, university or school. Whereas the French have confined themselves to a Lycée type, more or less elaborated, and the English follow the Oxford and Cambridge traditions, in America we have not only followed both of these, but, proceeding further, have attempted far more pretentious and monumental architecture. The French seem to consider the College as unfit subject for extreme glorification, that the higher architectural forms belong rather to the Fine Arts, palaces and churches. We Americans are architectural libertines and have no restraining traditions; therefore such grandiose schemes as were proposed for the University of California caused no æsthetic outcry.

The first college group in this country seems to have been the University of Virginia. Thomas Jefferson, in his democratic way, ignored college precedent and took his inspiration, perhaps, from the domes and colonnades of Sir Christopher Wren's Hospital at Greenwich. Instead of the conventional chapel, he placed the library in the commanding position and approached it through long porticos in front of the dormitories and lecture rooms. The recent addition of three academic buildings at the lower end of the campus in no way detracts from the original scheme, although they make of it a *closed composition;* and logically so, since it is the center of a life of its own, and communication with the life without is not so constant as to require important entrances; a singularly interesting expression of an architectural problem. Grand entrances are usually insisted upon, but why should they be? Any country college is a community of its own; the less communication with the outside world the more college spirit is fostered.



COLLEGE OF THE CITY OF NEW YORK.
George B. Post & Sons, Architects.
Plan as built; on the curved edge of a hill overlooking the city.

This "self-contained plan," if we may call it that, is shown again in the successful competitive drawings for the New York Juvenile Asylum, a type, moreover, of the *unsymmetrical composition on two axes,* with the athletic field at the crossing, the major axis projected by the telescoping lines of cottages leading to the chapel and the lesser prolonged across the lake, up the slope, to the conservatory and girl's school. The entrances are at the corners of the athletic field.

In the War College at Washington, a central approach is fitting, as there is constant communication between this group of buildings and the city. Again the long formal court or *avenue* occurs, and still again in the proposed Canton Christian College and the finally adopted plan for the New University of California.

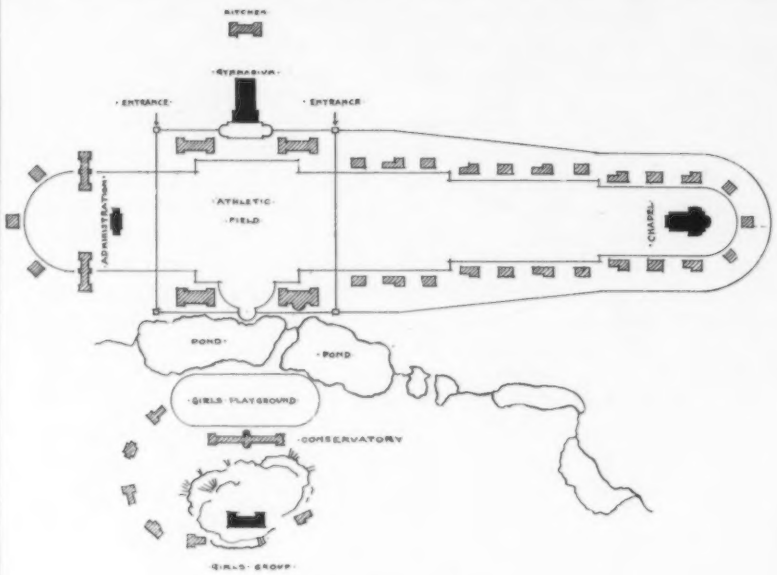
A "Campus" of some sort seems the natural center for an American Scholastic group, but the long campus, the *avenue,* is by no means predominant among them, The Johns Hopkins group is arranged as an *unsymmetrical composition on two axes,* but the campus is there. A variant is seen in the imaginary American School at Paris, where the art museum separates the entrance court from the long campus proper; this becomes an athletic field, though it is unpractical because surrounding grand stands are impossible. Benard did not realize this necessity, so his arrangement of the California athletic field has been completely changed.

The campus reappears in the Sweet Briar Institute, here treated as a series of terraced gardens. The Lawrenceville School exemplifies the campus pure and simple, with separate buildings arranged irregularly around it. That of the Leland Stanford University has been so subdivided that its character has been completely lost.

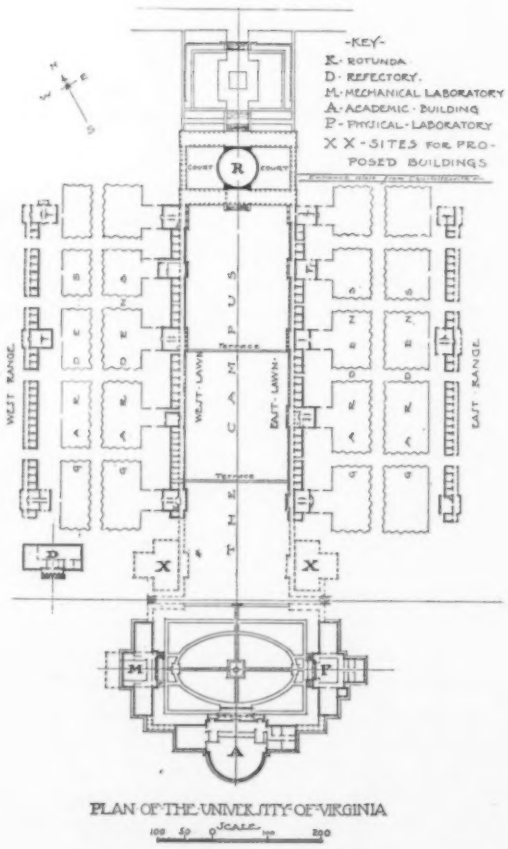
Most of the best-known American universities have been in towns or cities, and intersected to such an extent by streets that a unity of composition has been impossible. Such was proved by the competition for the George Washington University at Washington. Columbia and Barnard colleges are fortunate in having a more ample area, though even here a campus is impossible. Each of these was designed as a whole, and possesses, therefore, complete unity of composition. Less fortunate were the other great Eastern universities. These have grown up haphazard; each building was placed where it seemed most convenient or would best be seen; buildings by different architects were erected of different scale and character and of incongruous styles. Admirable as the separate buildings often are, there is no unity of effect in the ensemble, no group plan. A museum suggesting the early architecture of Lombardy, placed close to a gymnasium of Tudor English, or a Louis XVI dining hall, facing the tower of a dormitory in severest perpendicular Gothic are anomalies often seen in these old institutions.

These Tudor buildings show the introduction of a new element in American college architecture, an element steadily gaining in favor, an adoption of the English collegiate tradition of Oxford and Cambridge. It might be interesting to examine a typical English college and inquire into the principles that governed its arrangement.

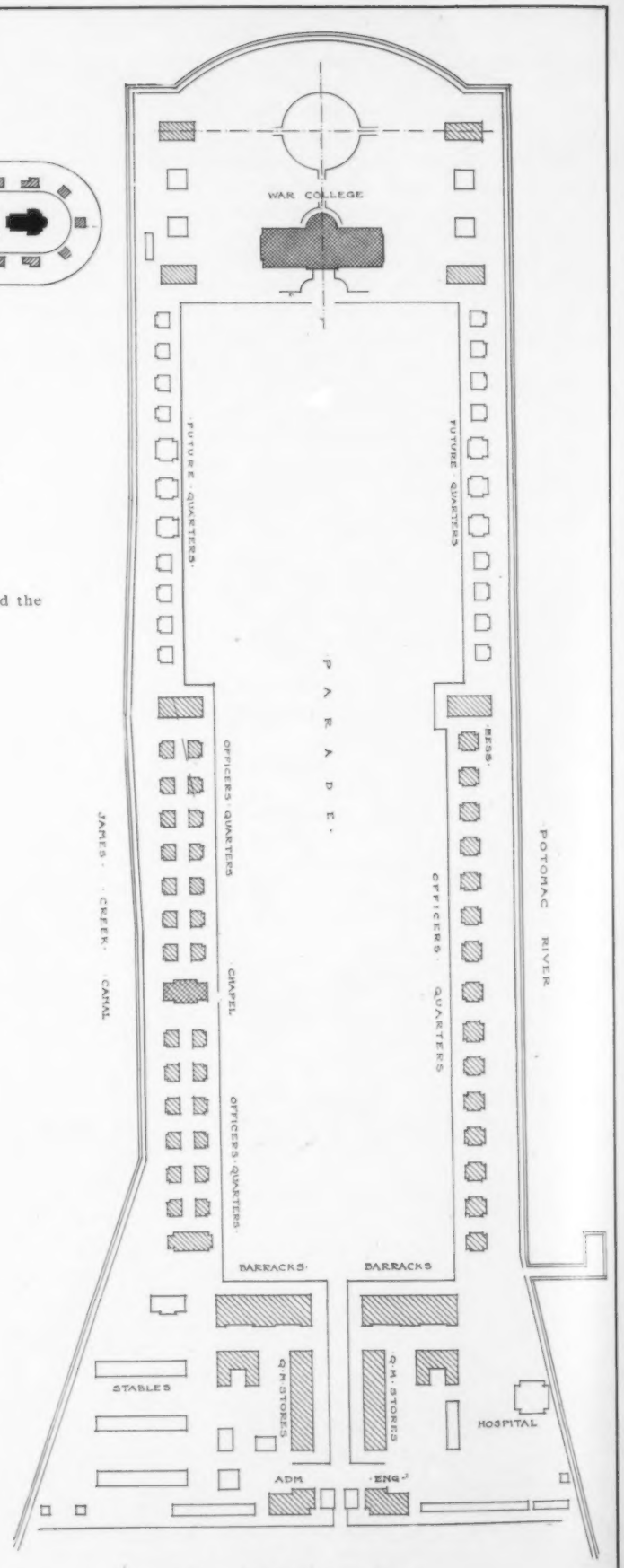
The campus is distinctly an American feature; the English college is built around square courts or quadrangles, sometimes arcaded like cloisters. The quiet, domestic architecture of the chambers, or dormitories as we



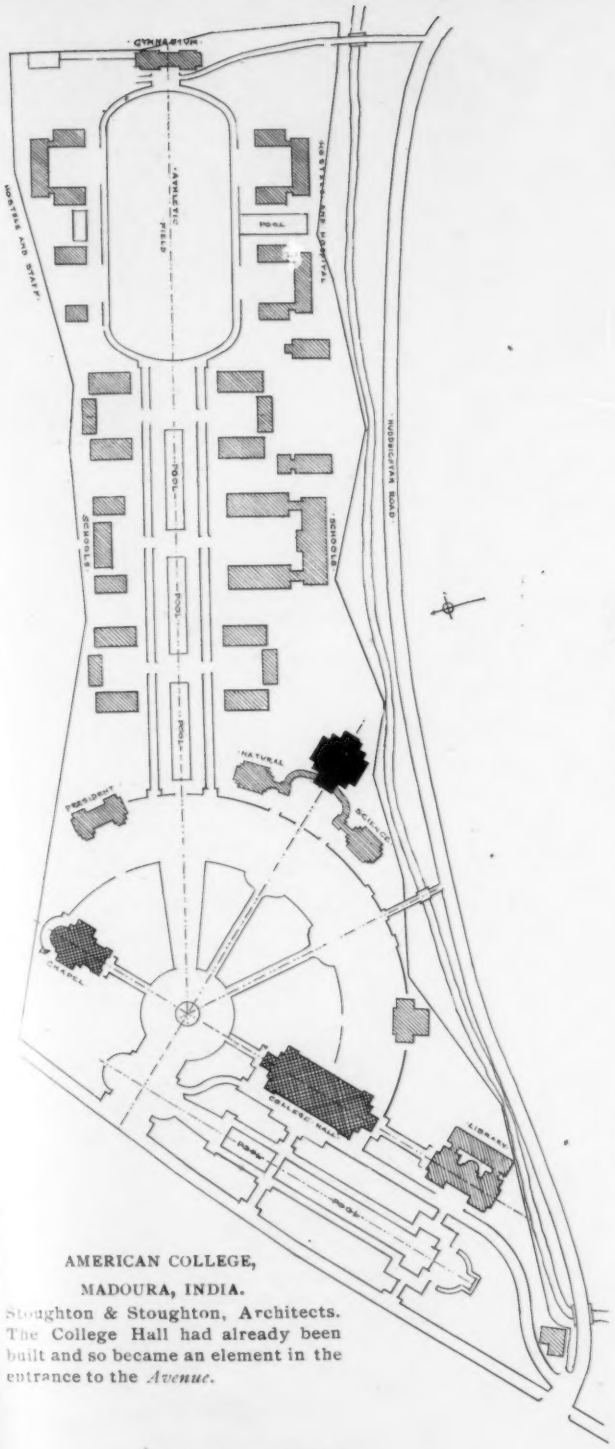
NEW YORK JUVENILE ASYLUM.
York & Sawyer, Architects.
Successful competitive plan. Characteristics of the *Avenue* and the *Unsymmetrical Composition on two axes.*



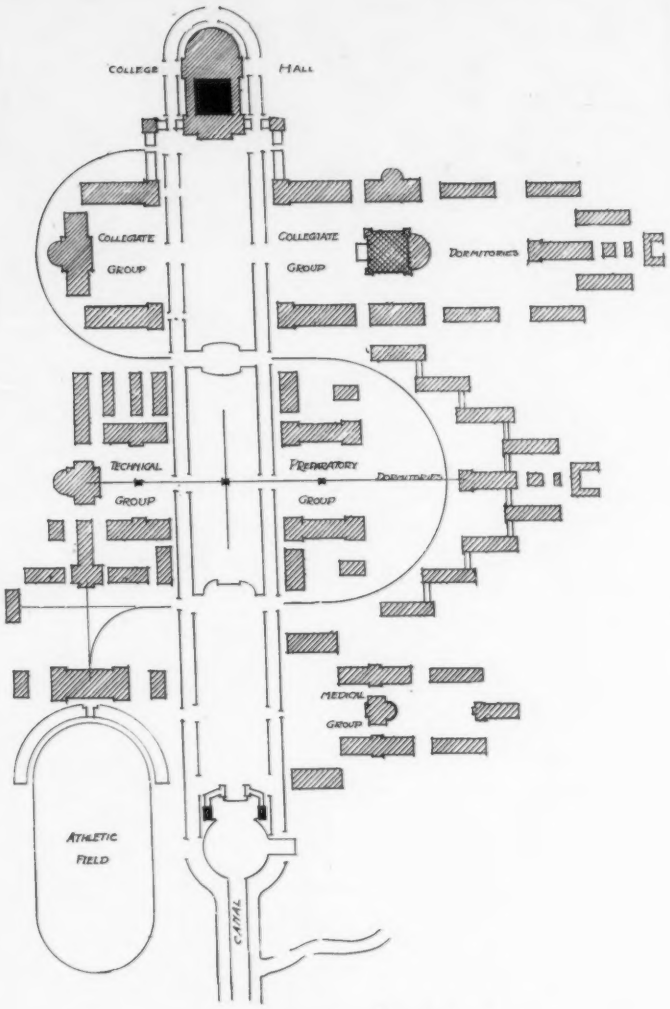
UNIVERSITY OF VIRGINIA.
Thomas Jefferson; McKim, Mead & White, Architects.
Plan as at present except that the outer ranges of dormitories are not built. A *Closed Avenue.*



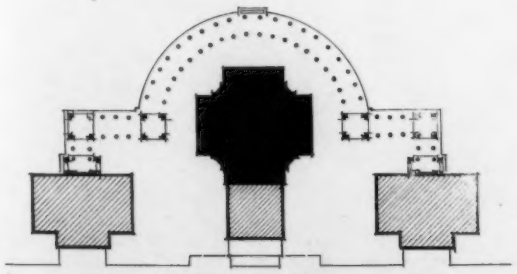
WAR COLLEGE, WASHINGTON.
McKim, Mead & White, Architects.
On a mole projecting into the Potomac River. A *Closed Avenue.*



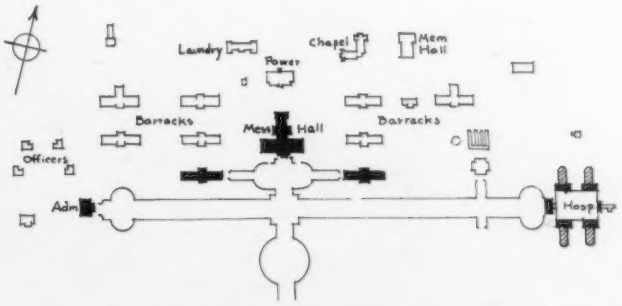
AMERICAN COLLEGE,
MADOURA, INDIA.
Stoughton & Stoughton, Architects.
The College Hall had already been built and so became an element in the entrance to the *Avenue*.



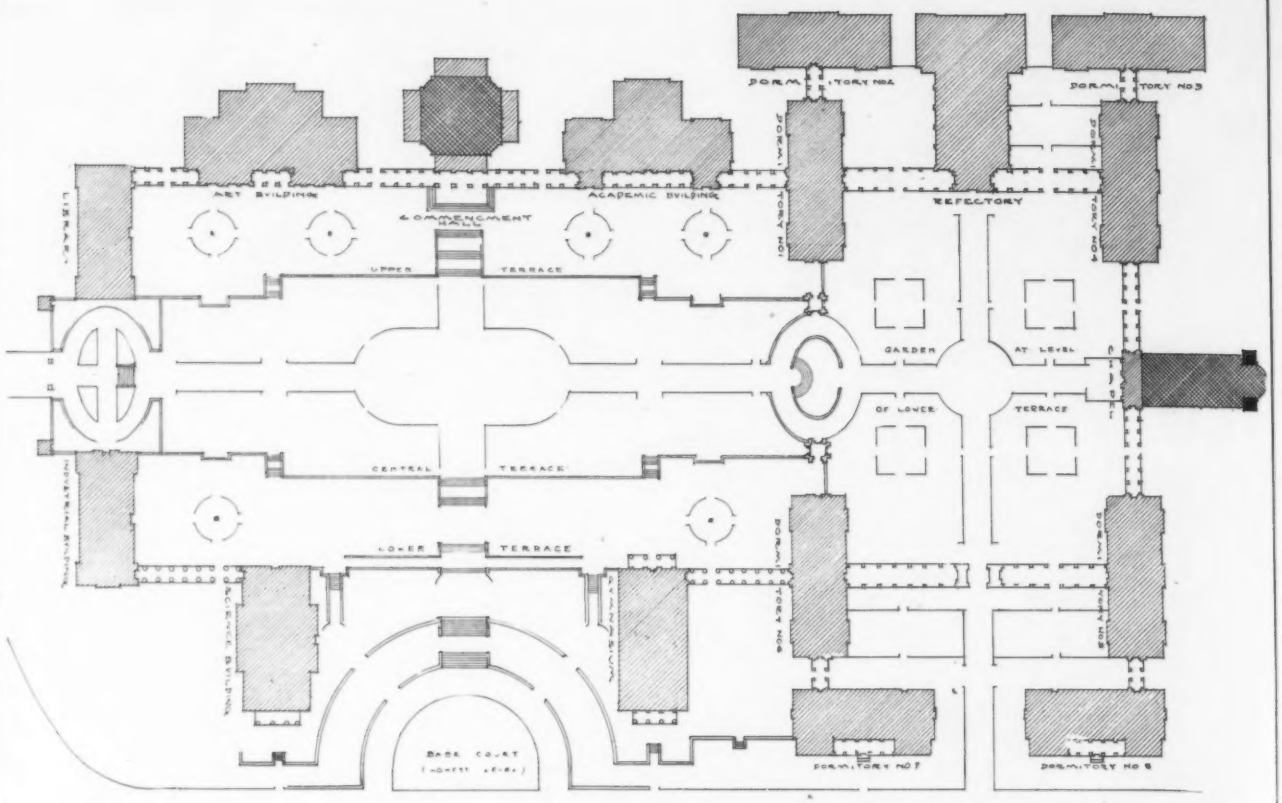
CANTON CHRISTIAN COLLEGE, CHINA.
Stoughton & Stoughton, Architects.
Composed about a *Closed Avenue;* buildings one room deep with surrounding porches for protection against a tropical sun; longer axis of each, east and west to take advantage of the prevailing south wind. Principal approaches are by boat from the canals and river, hence the importance of the water gate.



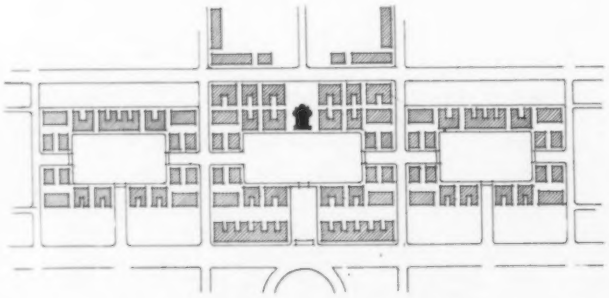
CENTRAL GROUP, NEW YORK UNIVERSITY.
McKim, Mead & White, Architects.



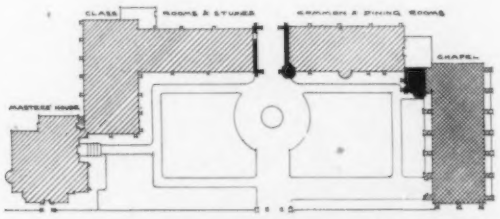
HOME FOR DISABLED VOLUNTEER SOLDIERS,
JEFFERSON CITY, TENN.
J. H. Freedlander, Architect.
The more important buildings composed as a *Line* or an *Open Avenue* the others not essential to the composition.



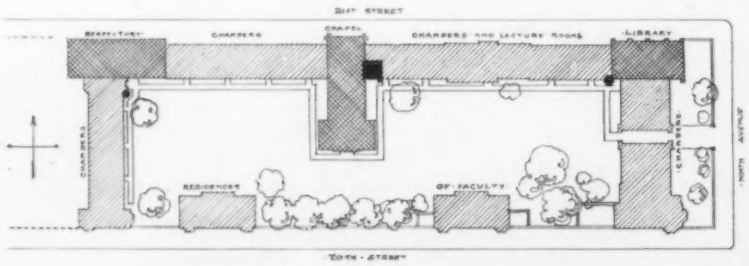
SWEET BRIAR INSTITUTE.
Cram, Goodhue & Ferguson, Architects.
A formal treatment of irregular and hilly ground, combining several types of composition.



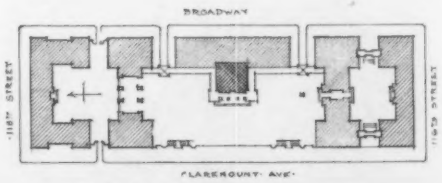
LELAND STANFORD, JUNIOR, UNIVERSITY.
Shepley, Rutan & Coolidge, Architects.



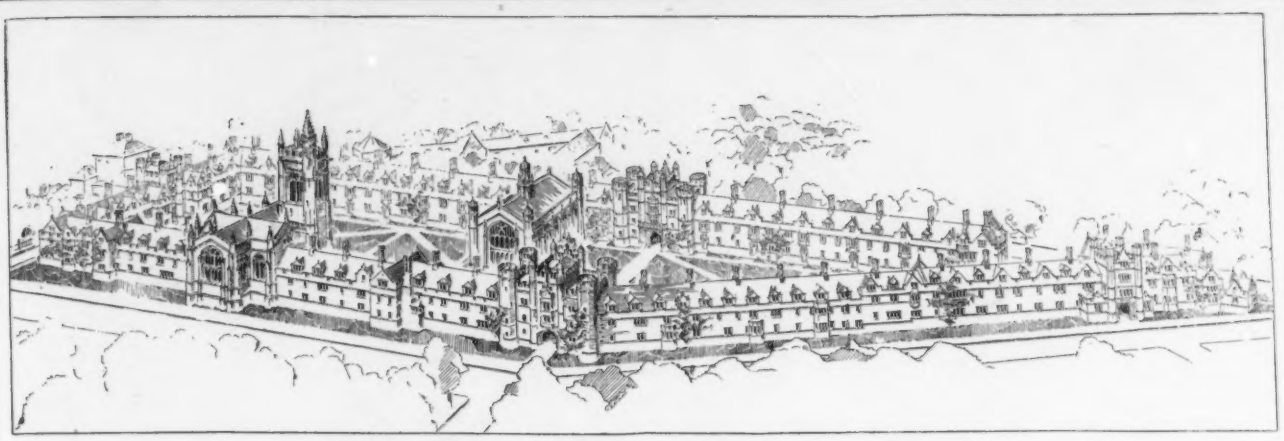
MANSFIELD COLLEGE, OXFORD.
Basil Champneys, Architect.
An *Open Court* with buildings in juxtaposition according to English collegiate tradition.



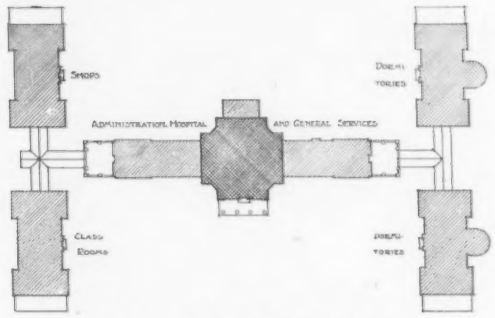
GENERAL THEOLOGICAL SEMINARY, NEW YORK.
Charles C. Haight, Architect.
An *Open Court* facing south for warmth and sunlight; juxtaposition and contrasted height and character of the building as in English tradition.



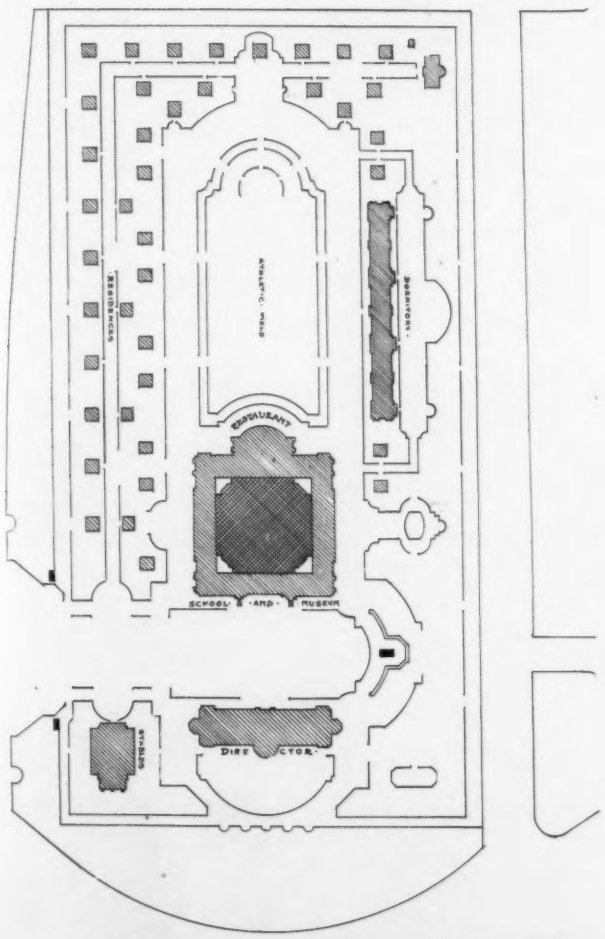
BARNARD COLLEGE, NEW YORK.
Charles A. Rich, Architect.
Proposed development as an *Open Court* facing the Hudson, and two *Closed Courts*, connected through open arcades in the separating blocks.



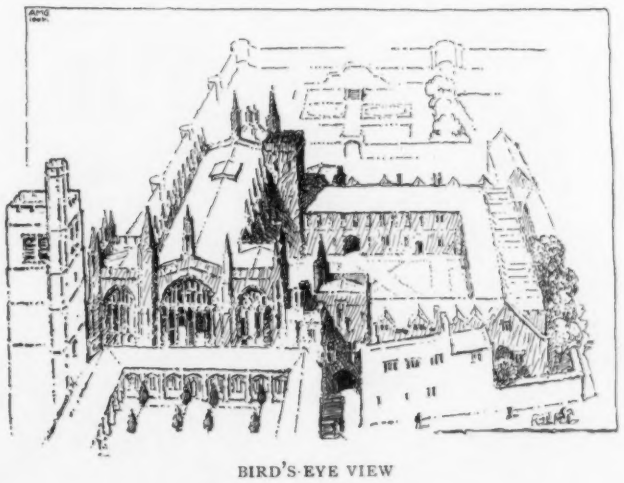
PRELIMINARY SKETCH FOR DORMITORIES, UNIVERSITY OF PENNSYLVANIA.
Cope & Stewardson, Architects.
A direct adaptation of the English Quadrangle ; contrast of height and character of enclosing buildings.



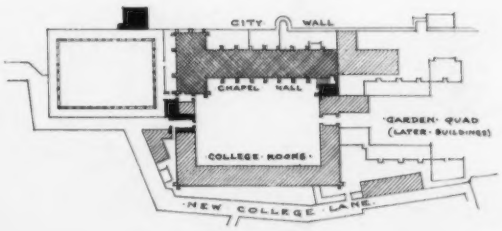
WIDENER MEMORIAL SCHOOL.
Horace Trumbauer, Architect.
Characteristics of the *Pyramidal Composition.*



AN AMERICAN SCHOOL AT PARIS, PRIX DE ROME, 1901.
Hulst, Architect.
The Museum and Director's residence preponderating, there is no resemblance to the usual French type of buildings for instruction.

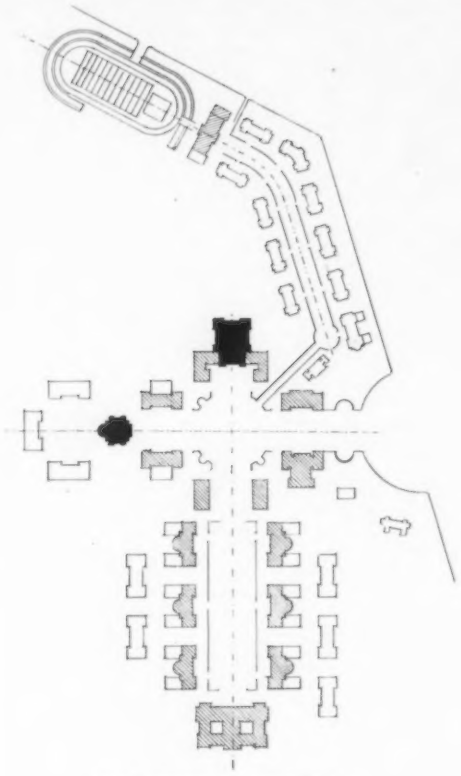


BIRD'S-EYE VIEW

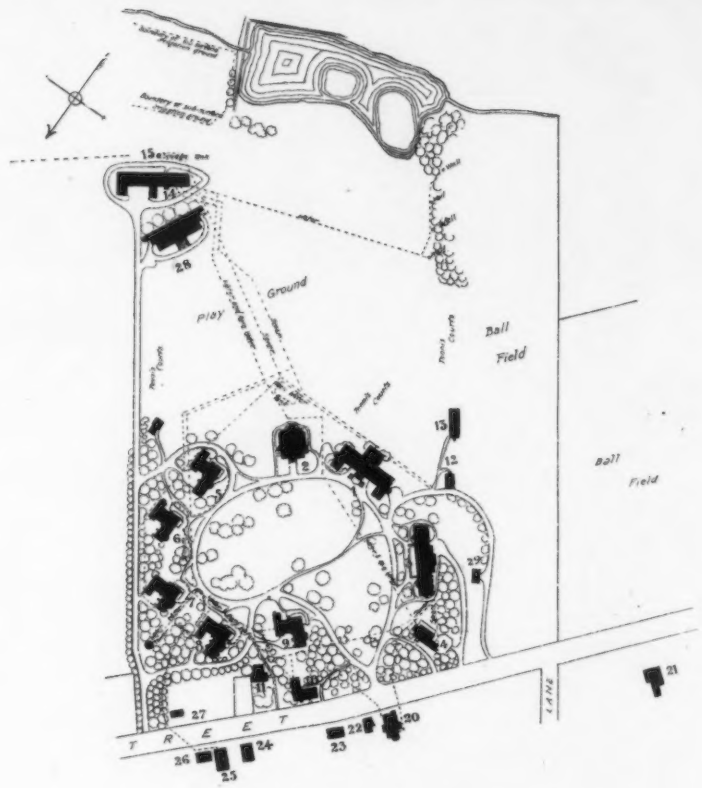


BLOCK PLAN.

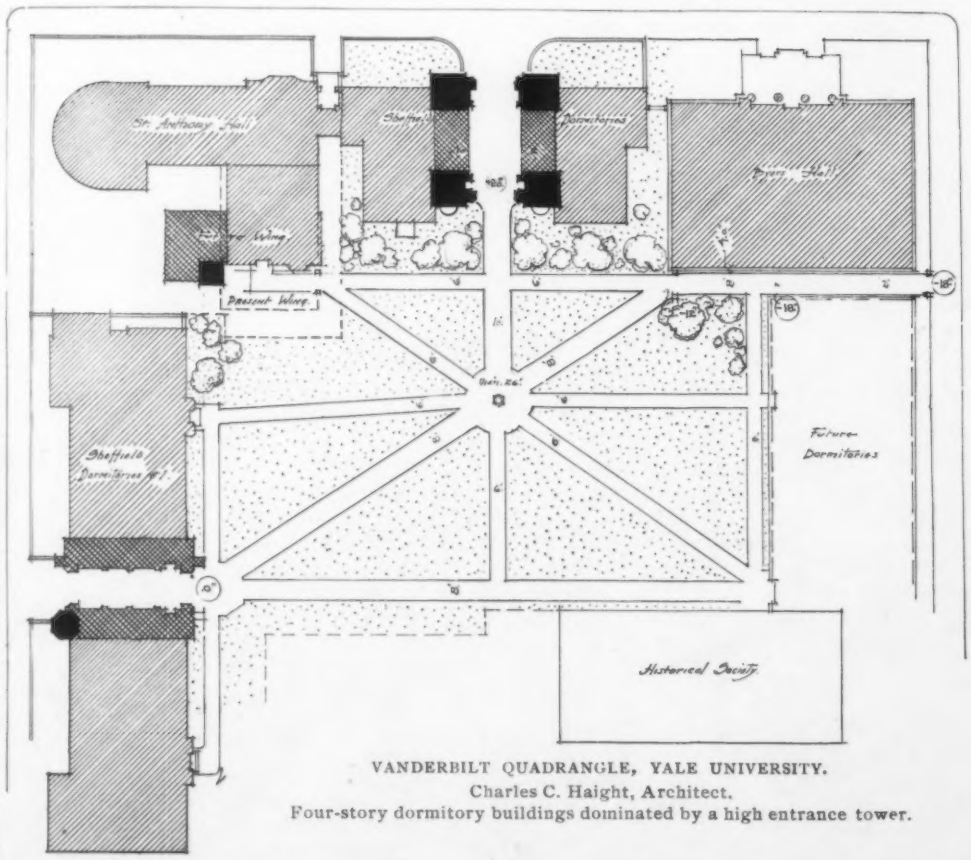
NEW COLLEGE, OXFORD.
As originally constructed, a typical English Mediæval College



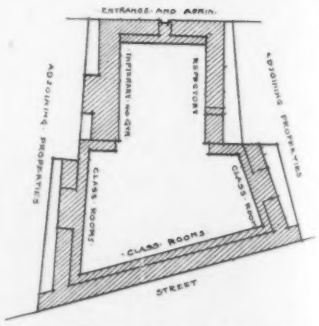
JOHNS-HOPKINS UNIVERSITY.
Parker & Thomas, Architects.
Successful competitive plan. Incorporating old Mansion "Homewood" by introducing a diagonal axis in the *Unsymmetrical Composition on two axes.*



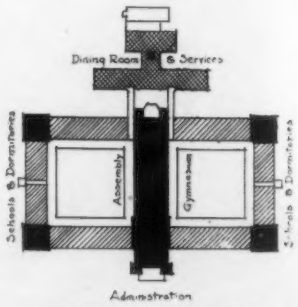
LAWRENCEVILLE SCHOOL
Peabody & Stearns, Architects.



VANDERBILT QUADRANGLE, YALE UNIVERSITY.
Charles C. Haight, Architect.
Four-story dormitory buildings dominated by a high entrance tower.



COLLEGE OF ST. GERMAIN-EN-LAYÉ, CHARET.
A typical "*Lycee*" plan.

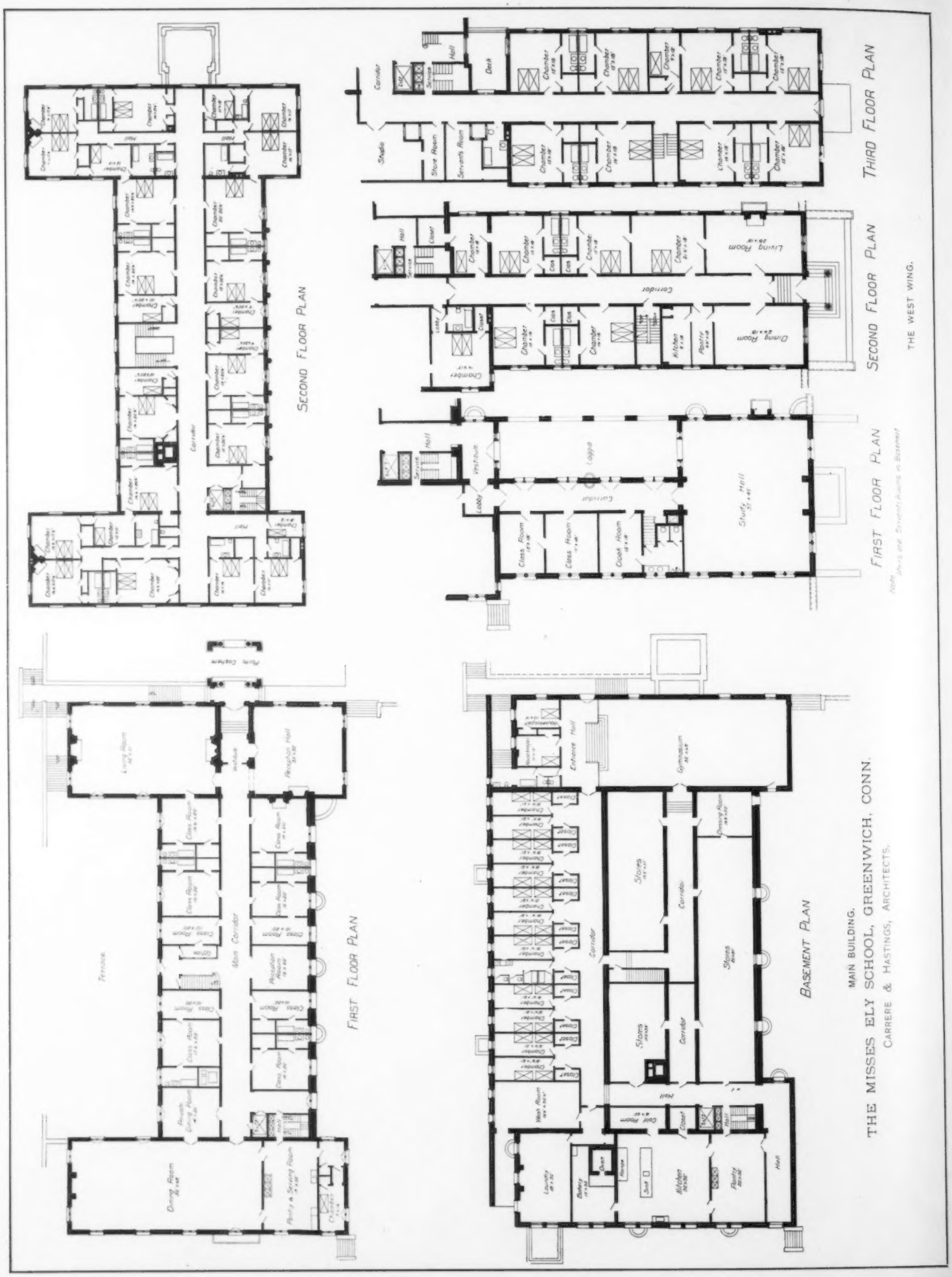


SCHOOL FOR THE BLIND, OVERBROOK, PA.
Cope & Stewardson, Architects.
Following the tradition of the Italian or Spanish Cloistered Monasteries.

THE MISSES ELY SCHOOL, GREENWICH, CONN.
CARRERE & HASTINGS, ARCHITECTS.

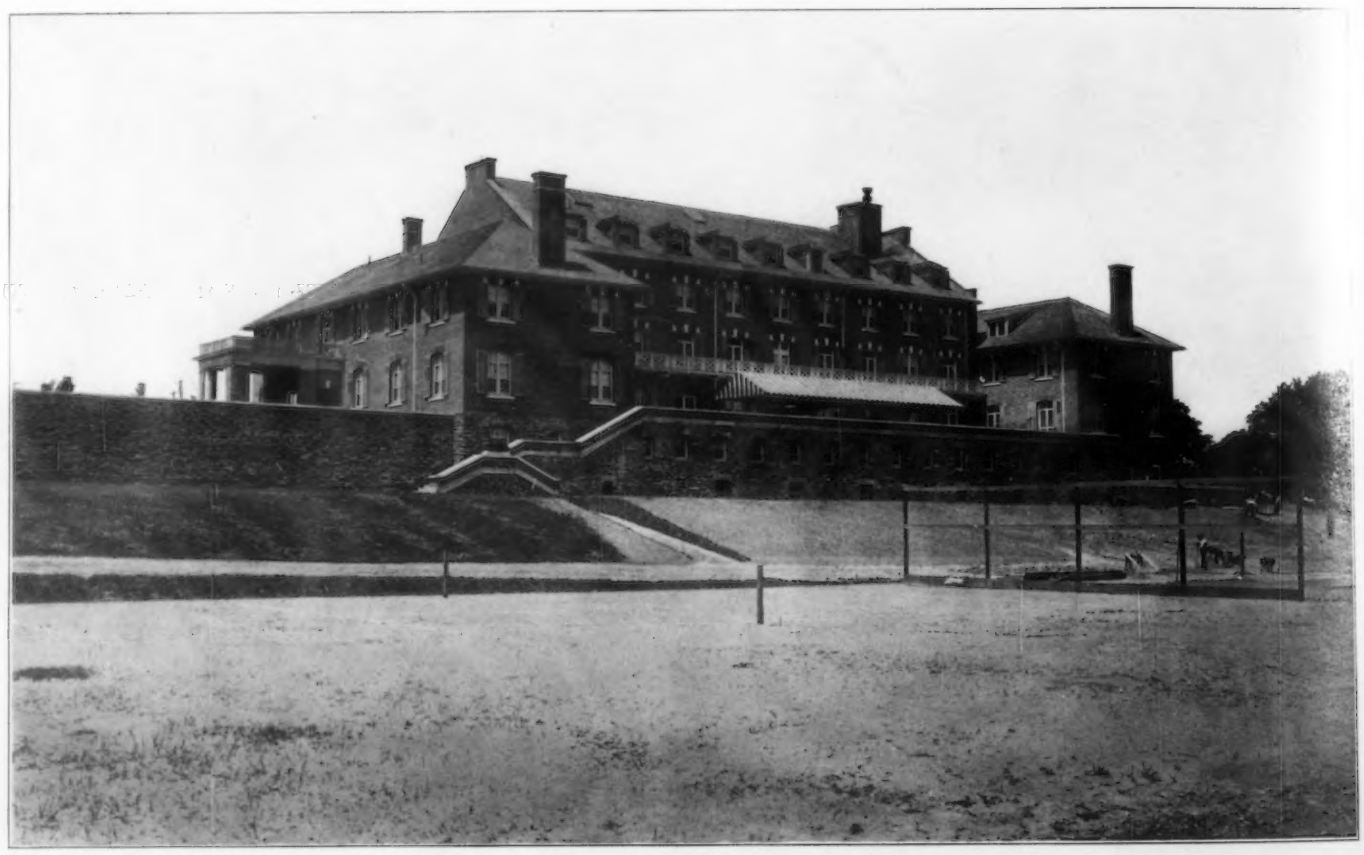
THE MISSES ELY SCHOOL, GREENWICH, CONN.

CARRERE & HASTINGS, ARCHITECTS.


SECOND FLOOR PLAN
THIRD FLOOR PLAN
SECOND FLOOR PLAN
FIRST FLOOR PLAN
THE WEST WING.
FIRST FLOOR PLAN
BASEMENT PLAN
MAIN BUILDING.
THE MISSES ELY SCHOOL, GREENWICH, CONN.
CARRERE & HASTINGS, ARCHITECTS.

THE WEST WING.

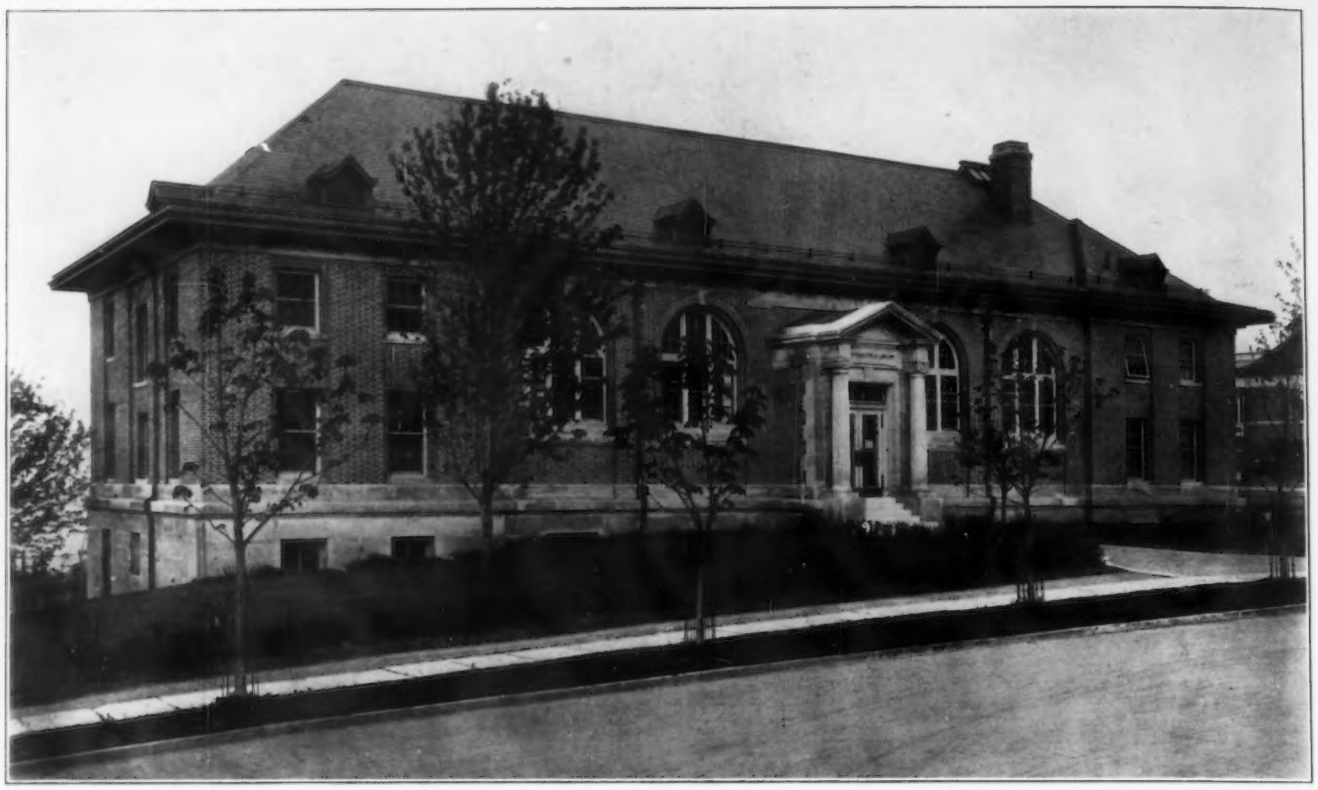
FROM THE ENTRANCE AVENUE.



FROM THE RECREATION GROUNDS.

THE MISSES ELY SCHOOL, GREENWICH, CONN.

CARRÈRE & HASTINGS, ARCHITECTS.

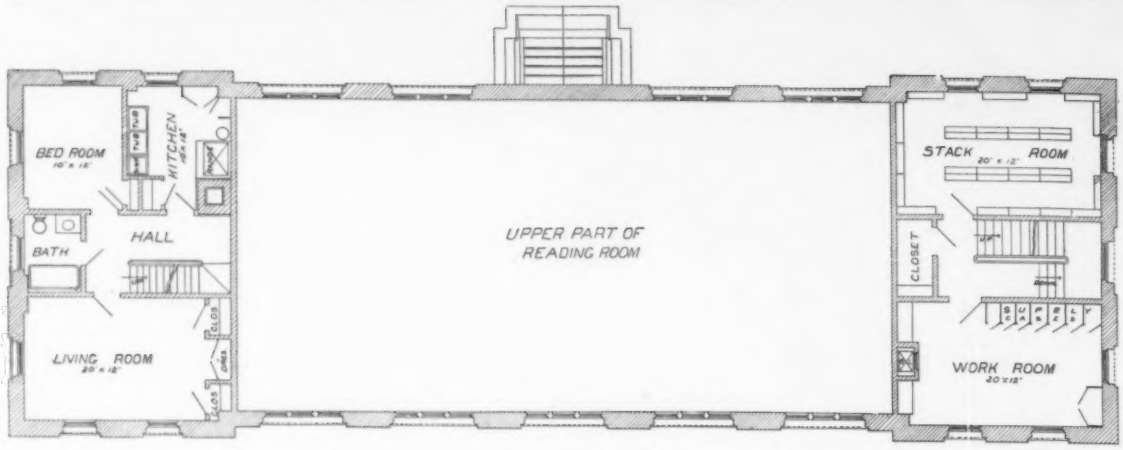


STREET FACADE.

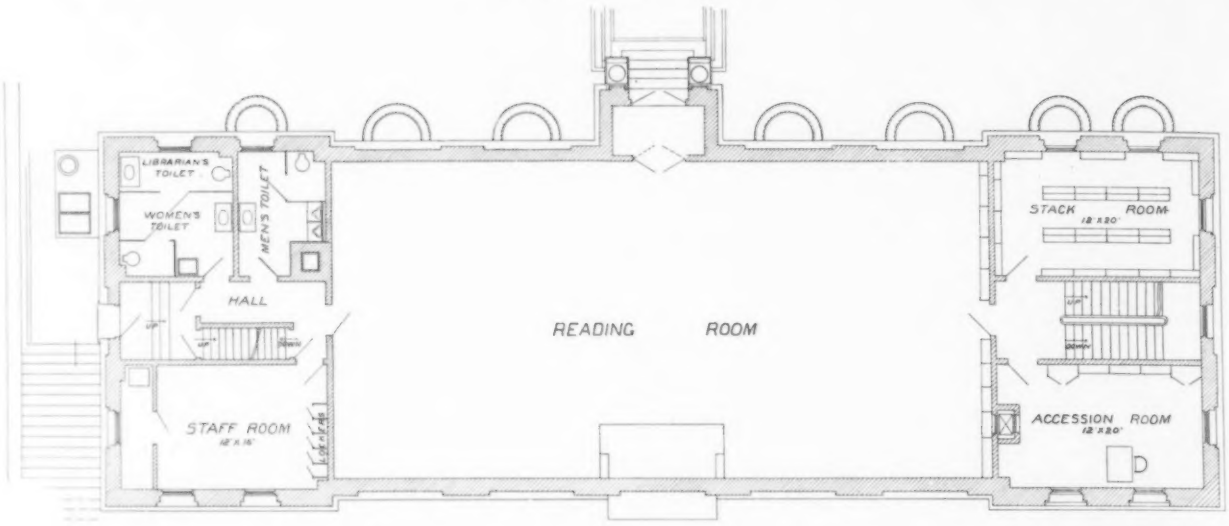
TERRACE FACADE.

ST GEORGE, STATEN ISLAND, BRANCH OF NEW YORK PUBLIC LIBRARY.

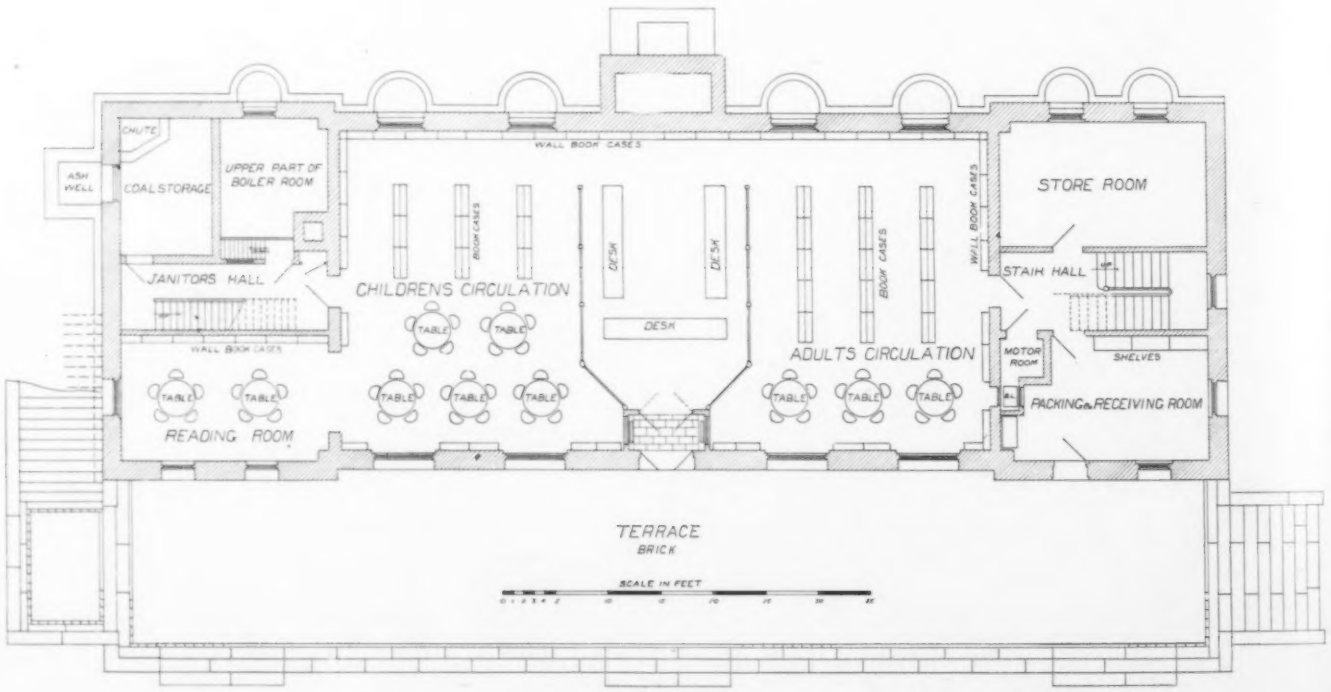
CARRÈRE & HASTINGS, ARCHITECTS



FIRST FLOOR MEZZ



FIRST FLOOR PLAN



GROUND FLOOR PLAN

ST. GEORGE, STATEN ISLAND, BRANCH OF NEW YORK PUBLIC LIBRARY.

CARRERE & HASTINGS, ARCHITECTS.

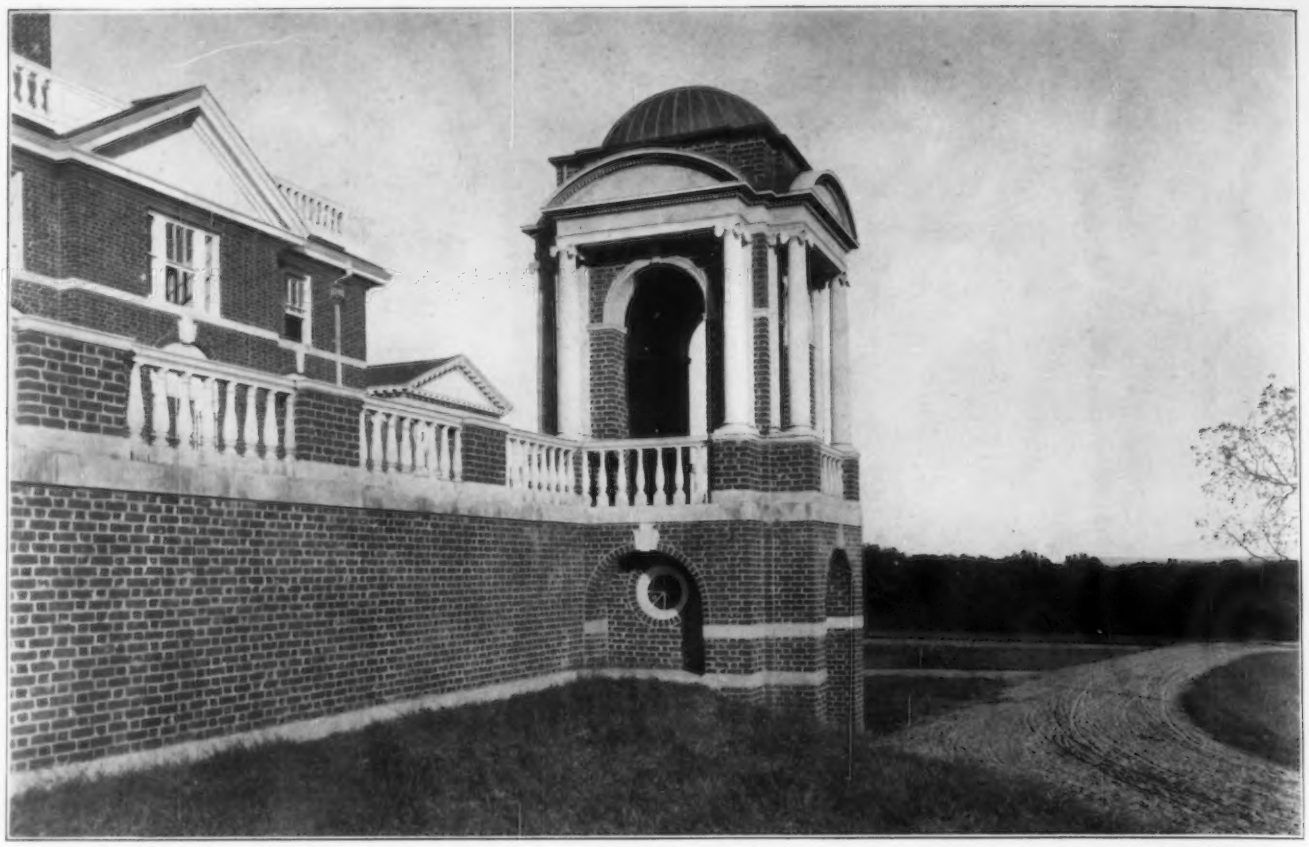
GENERAL VIEW OF PORTION NOW COMPLETED.

BLOCK PLAN SHOWN ON PAGE 222.

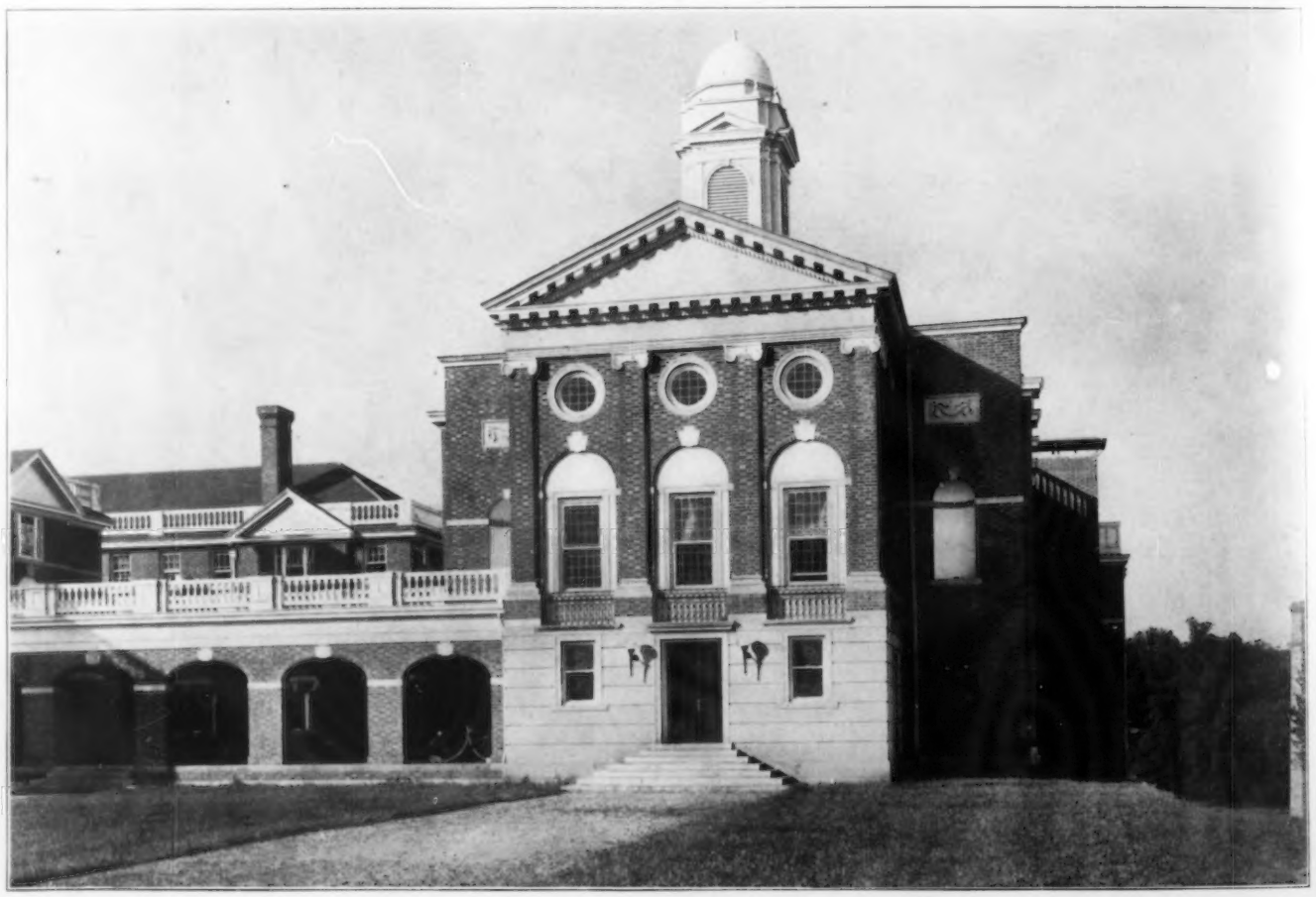
ACADEMIC BUILDING.

SWEET BRIAR INSTITUTE, SWEET BRIAR, VA.

CRAM, GOODHUE & FERGUSON, ARCHITECTS.



A PAVILION AT CORNER OF TERRACE.



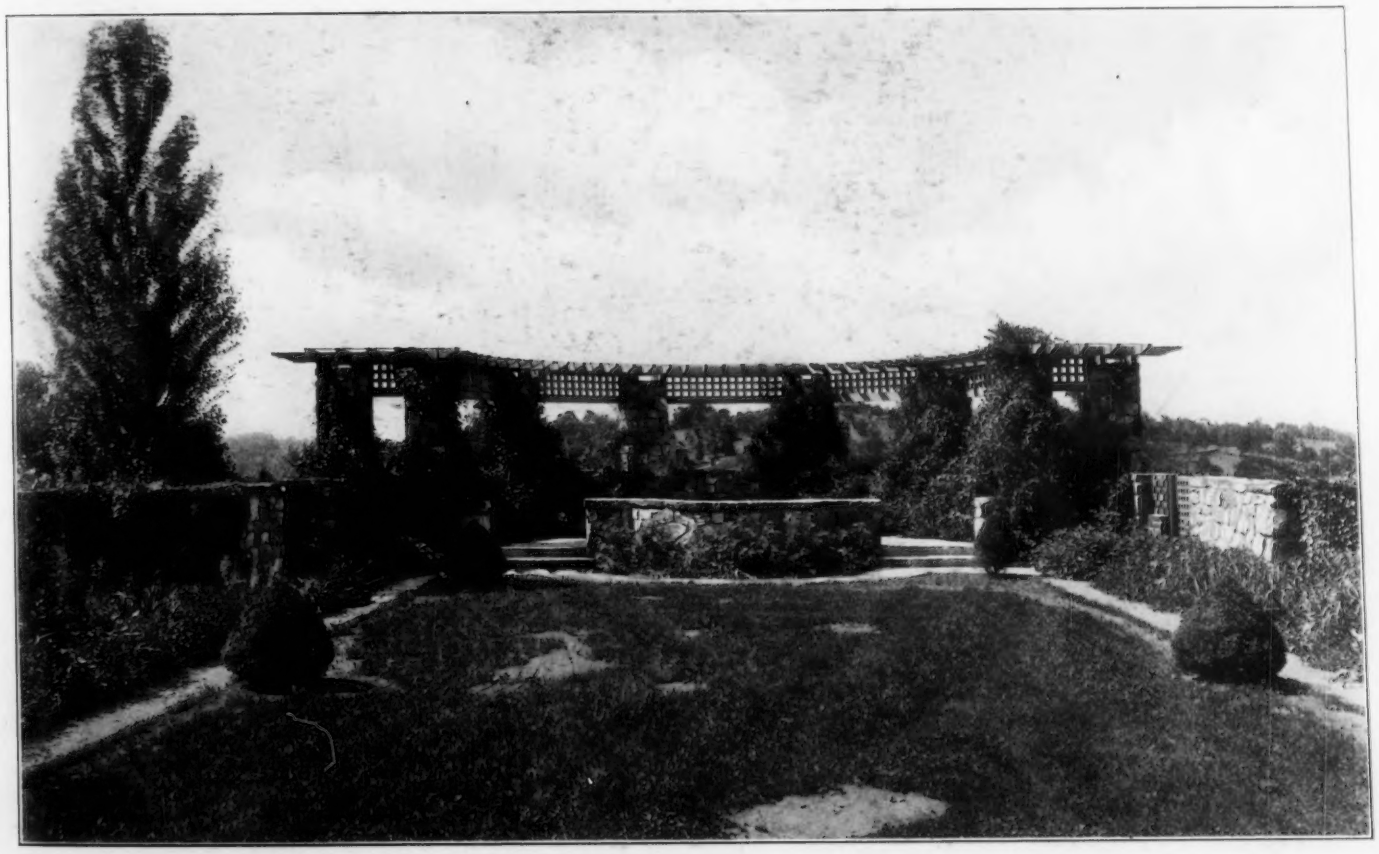
REFECTORY BUILDING.

SWEET BRIAR INSTITUTE, SWEET BRIAR, VA.

CRAM, GOODHUE & FERGUSON, ARCHITECTS.

VIEW FROM THE GARDEN.
HOUSE AT RIDGEFIELD, CONN.
GROSVENOR ATTERBURY, ARCHITECT.

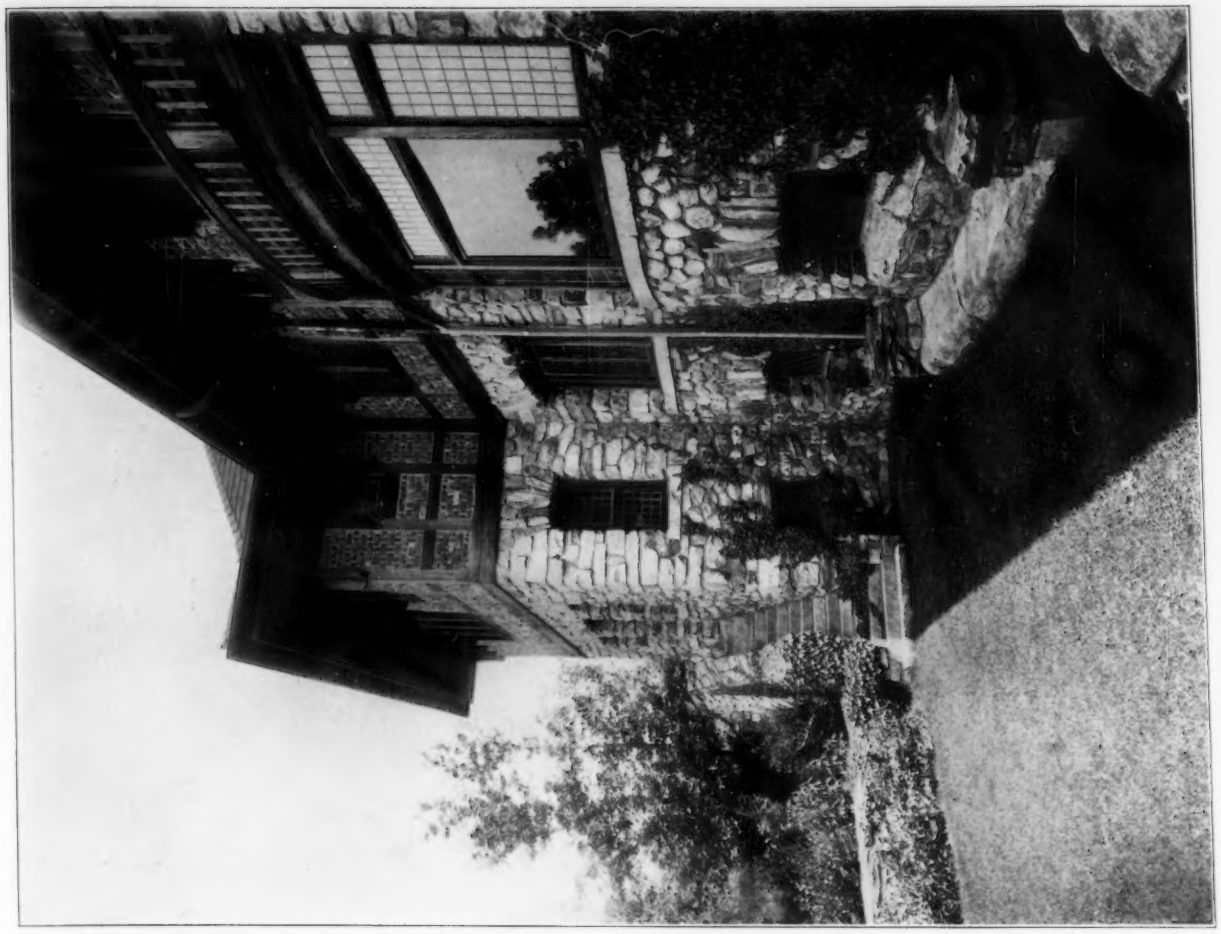
ENTRANCE FRONT.



PERGOLA AT END OF GARDEN.

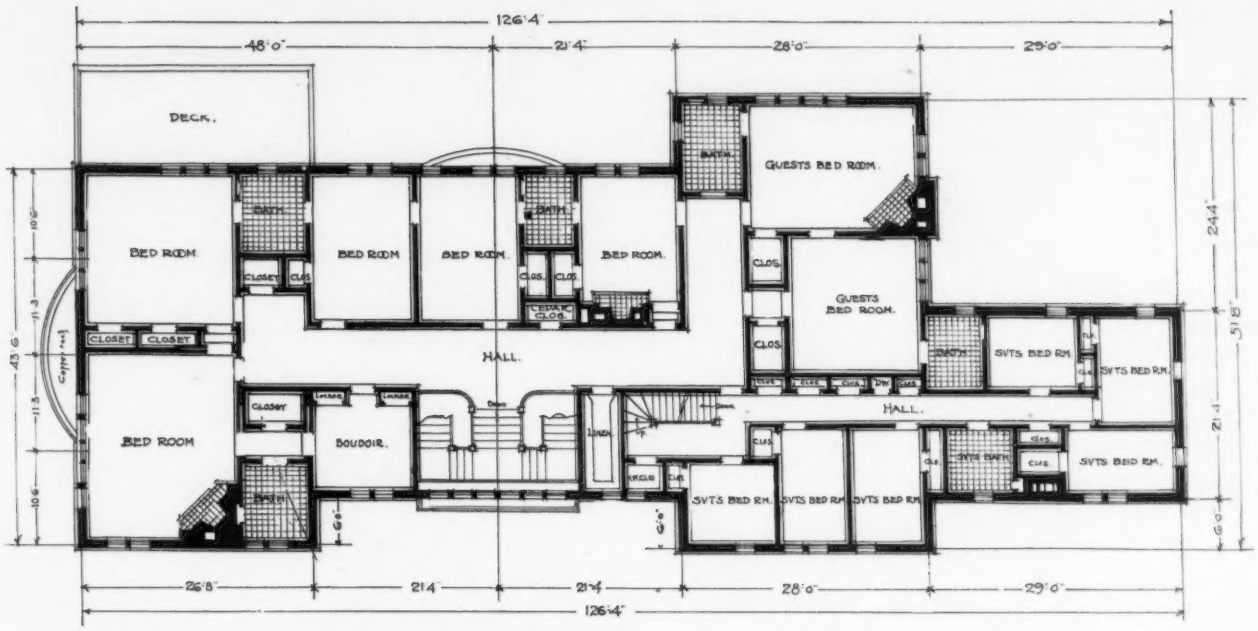
HOUSE AT RIDGEFIELD, CONN.

GROSVENOR ATTERBURY, ARCHITECT.



DETAILS, HOUSE AT RIDGEFIELD, CONN.
GROSVENOR ATTERBURY, ARCHITECT.

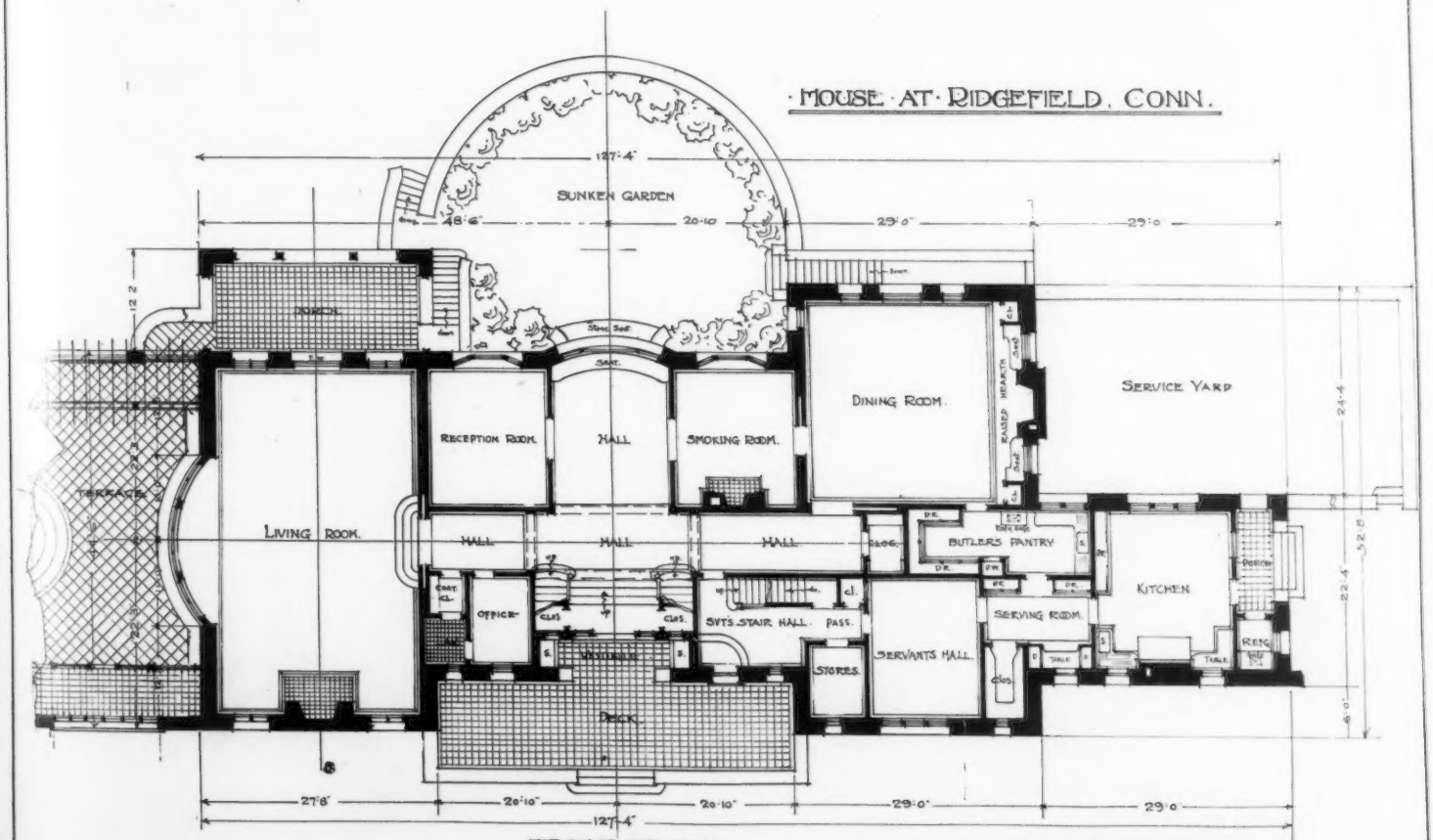
HOUSE AT RIDGEFIELD CONN.



SECOND FLOOR PLAN.

GROSVENOR ATTERBURY. F.A.I.A.
ARCHITECT
20 WEST 43RD ST. N.Y.

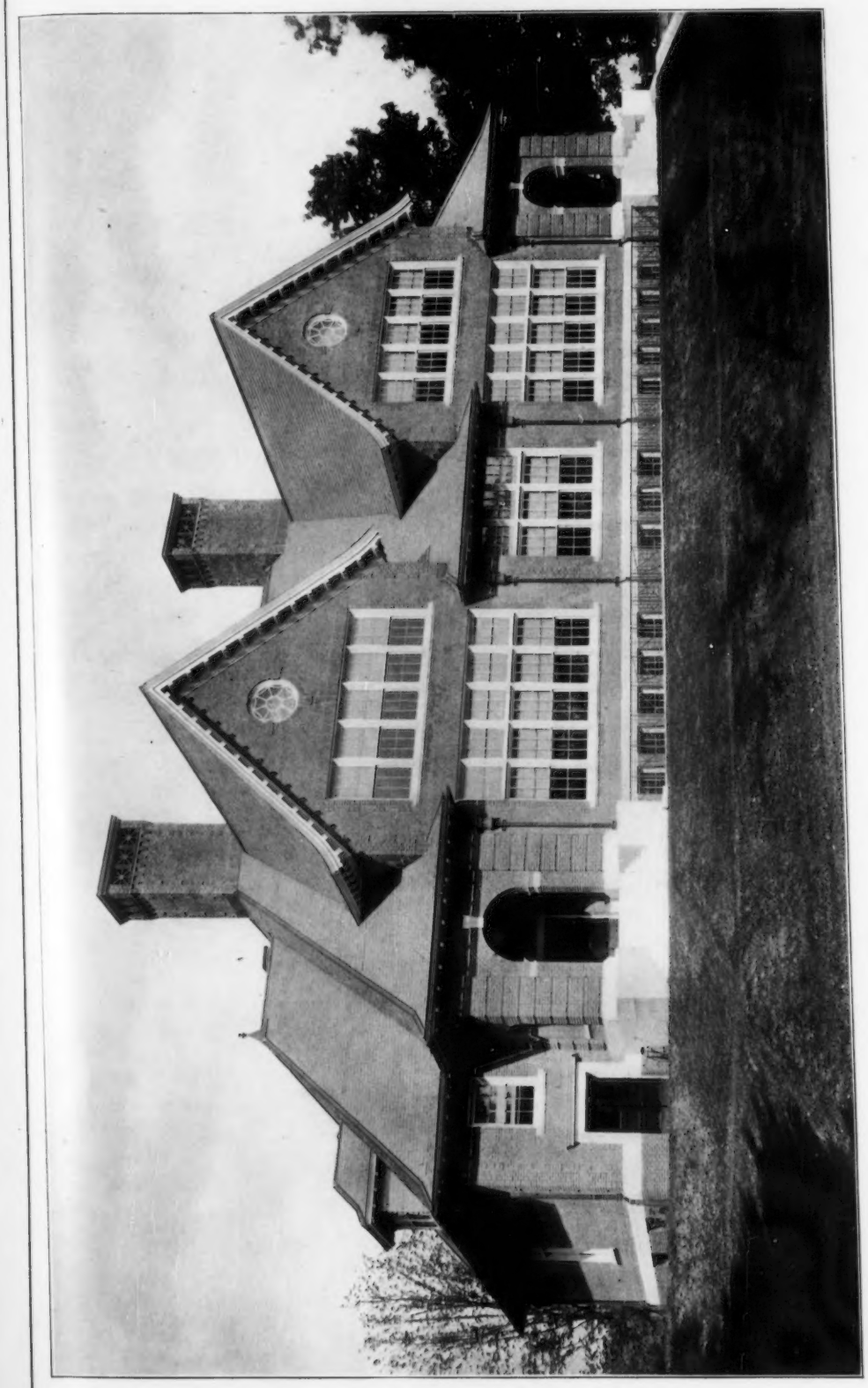
HOUSE AT RIDGEFIELD, CONN.

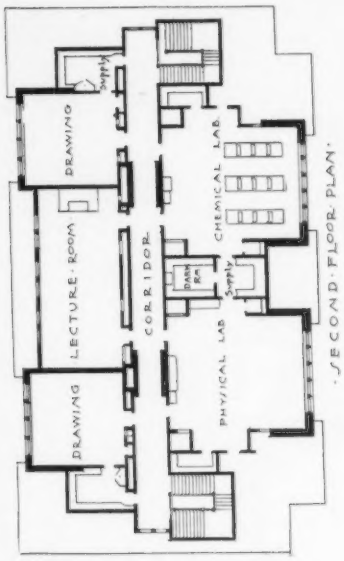


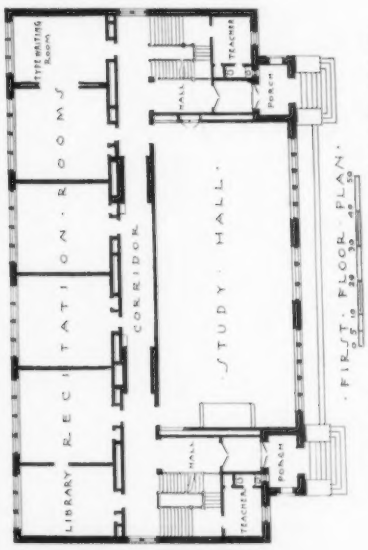
FIRST FLOOR PLAN.

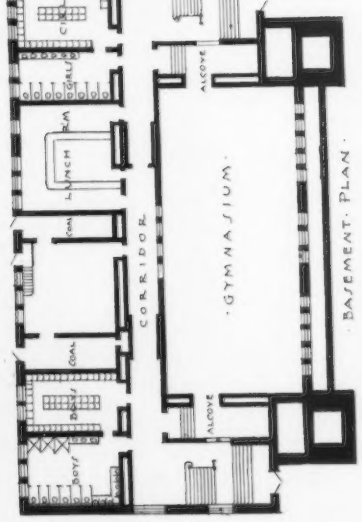
GROSVENOR ATTERBURY F.A.I.A.
ARCHITECT.
20 WEST 43RD ST. N.Y.

HOUSE AT RIDGEFIELD, CONN.
GROSVENOR ATTERBURY, ARCHITECT.



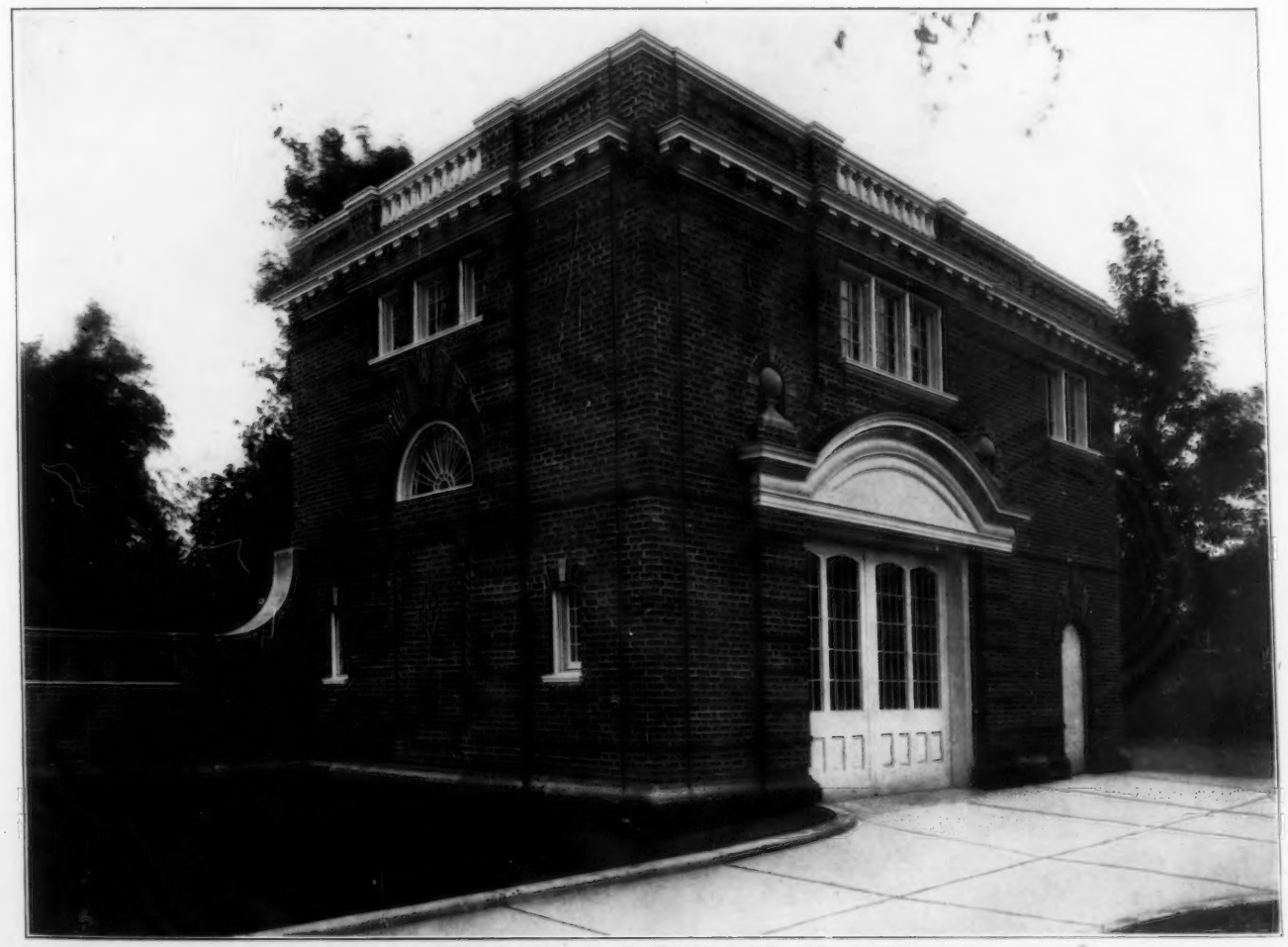






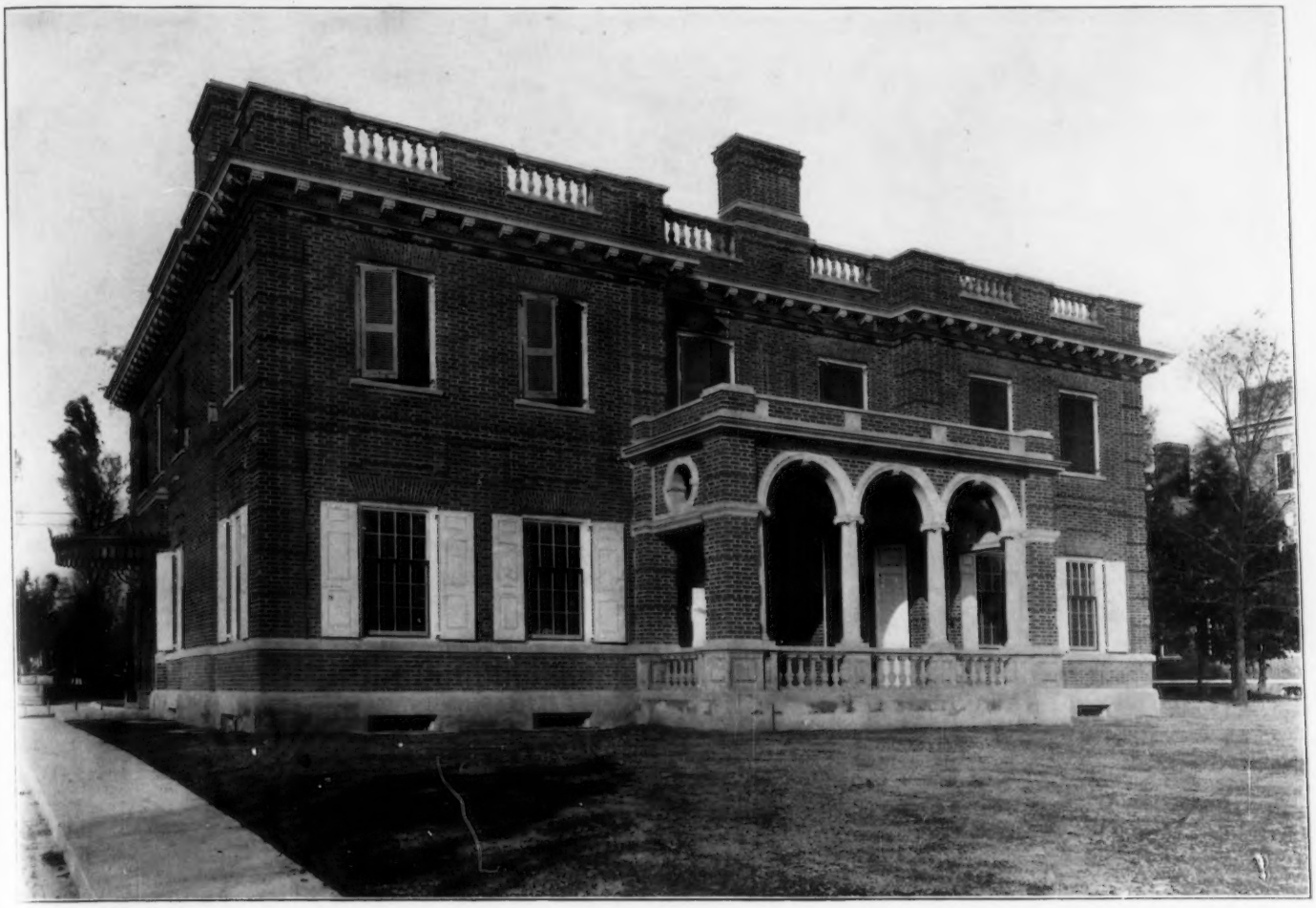
HIGH SCHOOL AT WHITINSVILLE, MASS.
PEABODY & STEARNS, ARCHITECTS.

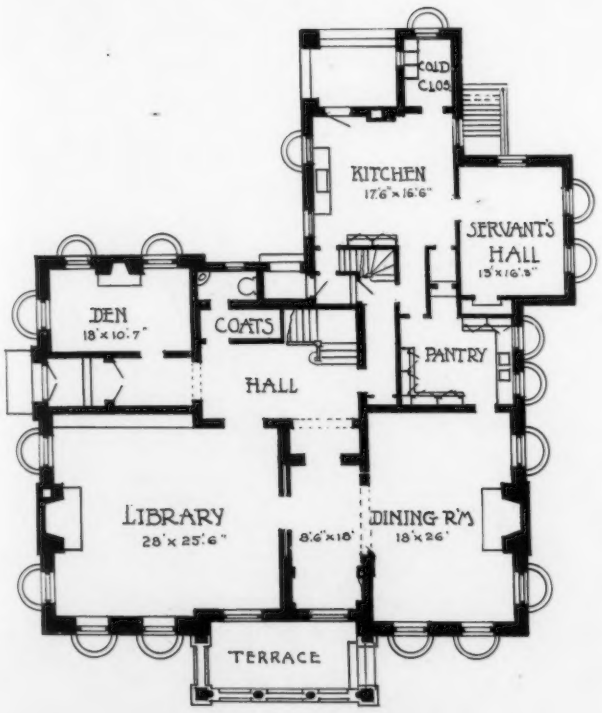
WALL ENCLOSING STABLE COURT.



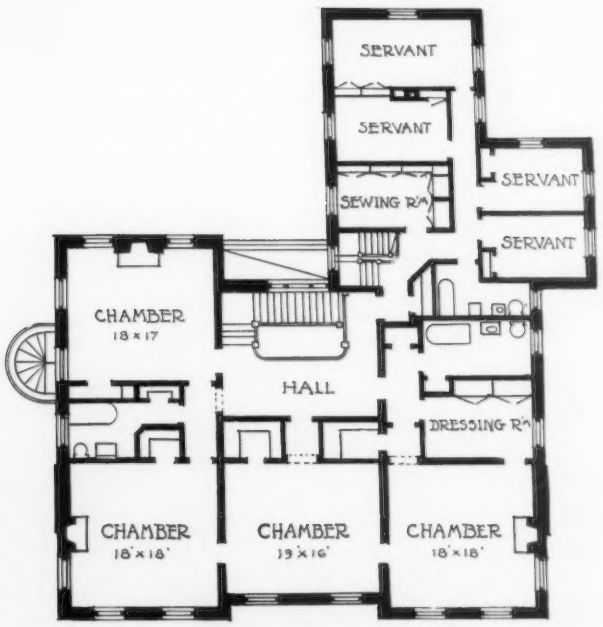
STABLE FOR DAVID K. CATLIN, ESQ., ST. LOUIS, MO.

COPE & STEWARDSON, ARCHITECTS



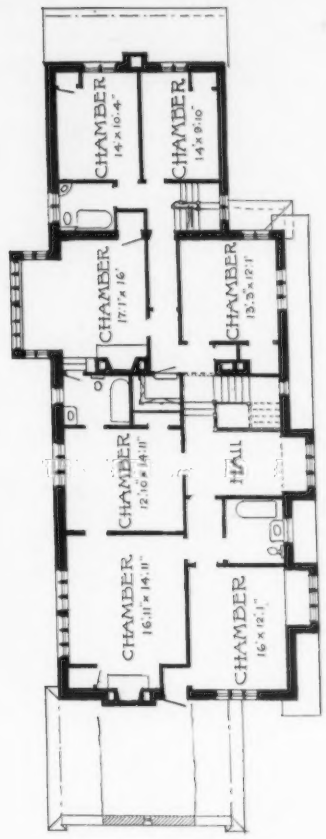


FIRST FLOOR PLAN

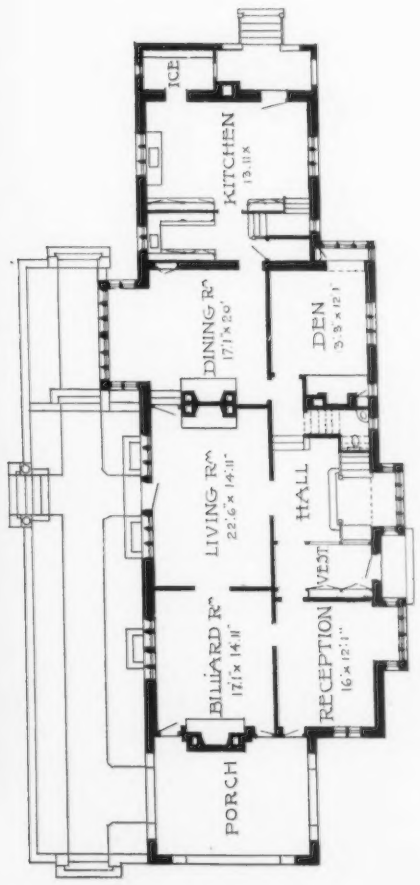


SECOND FLOOR PLAN

HOUSE FOR DAVID K. CATLIN, ESQ., ST. LOUIS, MO.
COPE & STEWARDSON, ARCHITECTS



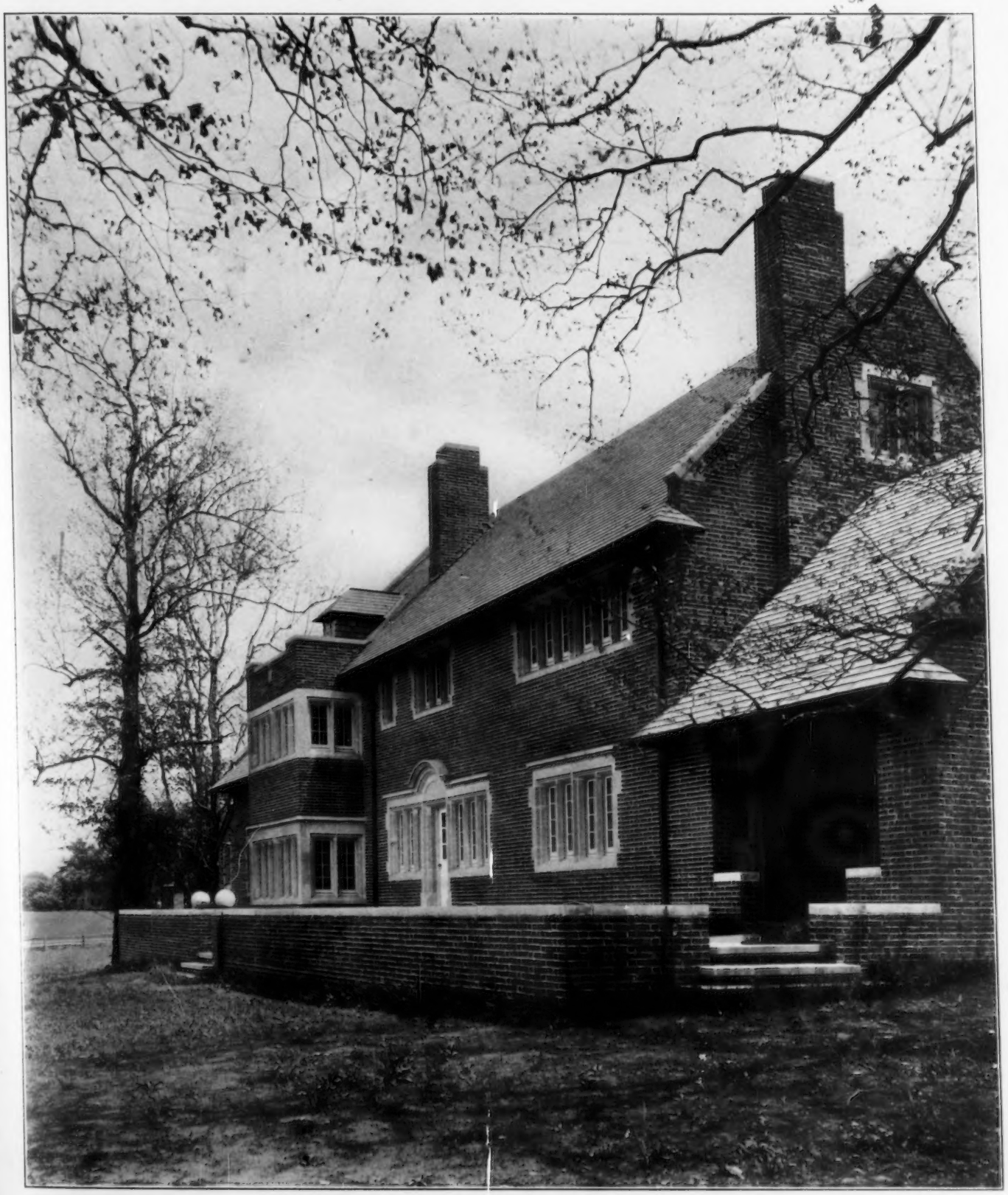
SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE FOR JACOB E. HEYL, ESQ., WYNNEWOOD, PA.

FRANK MILES DAY & BROTHER, ARCHITECTS.



HOUSE FOR JACOB E. HEYL, ESQ., WYNNEWOOD, PA.
FRANK MILES DAY & BROTHER, ARCHITECTS.

call them, accentuates the dignity of the semi-public buildings dispersed among them and lends picturesque variety to the skyline.

In a paper read before the Royal Institute of British Architects, Mr. Basil Champneys described the mediæval English college as a "grouping into one, two or more quadrangles of rather low buildings (in the original colleges they are never more than two floors and an attic), from which the special and more important features, the chapel, the hall and the library stand out as salient features. The lodgings of the president, warden, principal, master, or whatever he may happen to be called, were usually included in the general grouping, and are seldom distinctive features of the older colleges. It was usual to mark the main entrance (often, too, the side entrances or entrances to a further quadrangle) by towers, — a reminiscence, no doubt, of defensive architecture." Depreciating the modern tendency to make the chambers three stories in height, he says: "Of course where ground is limited, a new factor is introduced; but in college buildings this is rarely the case, and there is seldom any valid excuse for departing from the old type. In fact, the old system of college planning, in my opinion, still holds its own and needs but few modifications to bring it up to date."

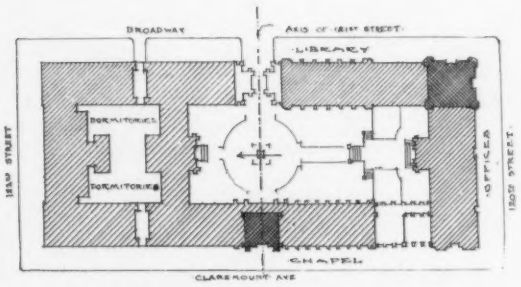
He describes a mediæval college and selects New College at Oxford, "which in its ancient form showed a complete design carried out at one time. In order to realize William of Wyckham's idea, it is necessary to remove in imagination, certain later additions. . . . The chief of these is that of a story to the main quadrangle. This raises the buildings to the same level as the gateway tower, which originally surmounted them, and also decreases the predominance of the chapel and hall. William of Wyckham was a great churchman, and his intention was to make the chapel the chief feature of his main quadrangle. The great height and scale still preserve its relative importance, though its predominance over the residential portion of the quadrangle is considerably reduced by the added story. The dining hall is built in continuation of the chapel, and originally the two were under a continuous roof. . . . The floor of the dining hall is raised several feet above the ground, while the chapel floor is on the ground level, so that the internal height of the hall, though lofty, is greatly less than that of the chapel. The approach to the hall is by a staircase opening from the main quadrangle, under a tower rising considerably above the hall and chapel. . . ."

Another writer, speaking of Trinity College, Cambridge, describes the "quiet simplicity of the low ranges of college rooms which make up two of its sides, and which modestly permit the greater heights of the gates of the chapel and of the hall to assert themselves."

Here there is war between the two styles—Classic and Gothic. Designed on totally different principles, Classic or Monumental seeks the greatest single effect, and as a rule, the simpler the composition the more successful. Axes are determined, compositions balanced around them. Opposed to this is the Gothic or Picturesque. In the latter, variety rather than simplicity is sought; masses and sky-lines are irregular, seemingly haphazard, though in reality their harmony is studied, but each court is considered by itself and the communications between them are irregular. Surprise is sought rather than classic calm and logic; in short, a *natural*, as opposed to a *scholarly*, plan. Mediæval architects reserved their symmetry as a precious quality of their grandest building, the great cathedral interiors.

It has been claimed that the irregularity of Gothic structures is entirely due to their having been built at different periods; but New College was all constructed at one time and is asymmetrical. Again, in the Palais de Justice at Rouen, though the plan is more or less balanced, the builder saw to it that the gables and roof lines should be otherwise.

Perhaps the first group in America following Gothic tradition was the old Columbia College, destroyed to make way for the New York Central Railroad. The General Theological Seminary followed it, and again we see its spirit in the Vanderbilt Quadrangle at Yale. Mr. Haight seems to have been the first to introduce the Gothic collegiate style in this country. Now it has a strong foothold.



UNION THEOLOGICAL SEMINARY, NEW YORK.
Allen & Collens, Architects.
Successful competitive plan. Classic balance combined with quadrangles and juxtaposed buildings of a Gothic plan; 121st Street acknowledged as an axis.

It won a signal victory over the Classic in the competition for the Washington University at St. Louis, and again for the Military Academy at West Point. The same style was required in the competition for the Union Theological Seminary, though the conditions imposed in that case precluded anything in the true spirit of the old Gothic. The College of the City of New York is another instance. The new dormitories of the University of Pennsylvania give a notable example of the variety in sky-line due to the contrasted height of the entrance towers, refectory and chapel with the lower chambers.

Each school of architecture has its strong adherents and strong opponents. Neither camp can see any good in the other and the bitter war goes on. So far, compromises have proved hopelessly inferior to a complete expression of either school. Other styles have been tried, such as the Monastic Italian or Spanish, as found in the Blind School at Overbrook, Philadelphia, or the Mission style of the Leland Stanford University; but it seems doubtful that these will have an influence on future work. After all, they are but subdued forms of the Classic.

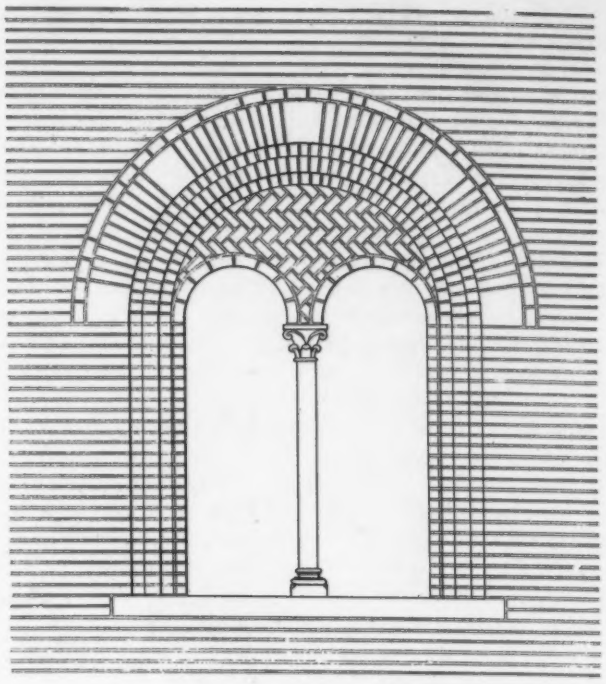
There is a quality in the English scholastic architecture that endears it to the men who see it daily. The students feel it; though ignorant of its nature, they speak of it in a way they seldom do of Classic. Yet there is something shocking to an architect in making a totally irregular plan, and if designed otherwise, the Gothic so used is hard and cold to the last degree. Can these warring elements be reconciled and the best of each retained? Most difficult, it seems, the old command, "*Cherchez la verité!*"

Brickwork Details.—I.

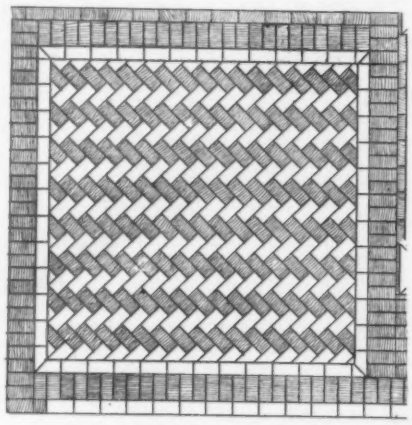
BY HALSEY WAINWRIGHT PARKER.

THE ornamental possibilities of brickwork are in its texture, the pattern of its bond and the shadows which it produces.

The texture is produced by the surface of the brick and by the contrasts of the bricks and their joints. The patterns are necessarily texture patterns, relieved by occasional or repeated grouped units of special design. The shadows are necessarily either of slight depth, for the possible projection of brick courses is not great, or the repeated shadows of individual bricks. The capacity of brickwork to create ornamental forms, unless the bricks are molded, is somewhat limited, but the limitations create a series of individual designs, thoroughly expressive of the material, and which foster invention and ingenuity. For this reason if for no other, a study of ornamental brickwork deserves careful consideration, and is productive of a thoroughly characteristic and individual class of design. The usual brick is approximately a multiple of two in its dimensions, that it, it is 2 x 4 x 8. Its exposed surfaces, therefore, are rectangles 2 x 4, 2 x 8 and 4 x 8, and its patterns are made up of these rectangles. Roman bricks of less thickness and greater length merely elongate the patterns and introduce a more marked stratification, and used with ordinary brick create valuable contrasts. Bricks of different tones or colors, or with glazes, supply more vehement contrast and make possible patterns of larger repeats, and therefore, larger scale. But surface brickwork may be considered as a mosaic based upon the crossing of horizontal and vertical lines, the units of the mosaic being of somewhat large scale. The patterns resultant from such a system of mosaic are rudimentary geometric patterns, similar to those woven fabrics of broad strands, and there is scarcely a woven pattern based upon rectangles which may not be easily translated into surface brickwork. The variety of these patterns is infinite, from the simplest chequers, through striped and zoned patterns, and frets, herringbone patterns and parapet patterns, labyrinth patterns, rectangular interlaces to more complex forms of which the perimeters are expressed in stepped lines.



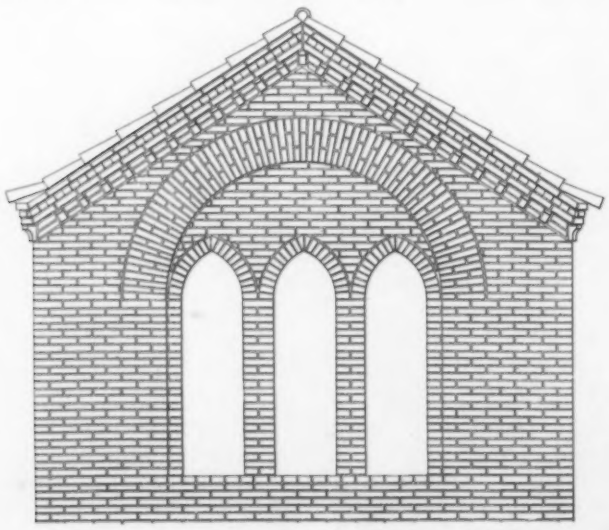
A WINDOW AT MONZA.



ITALIAN PATTERN OF BRICK.

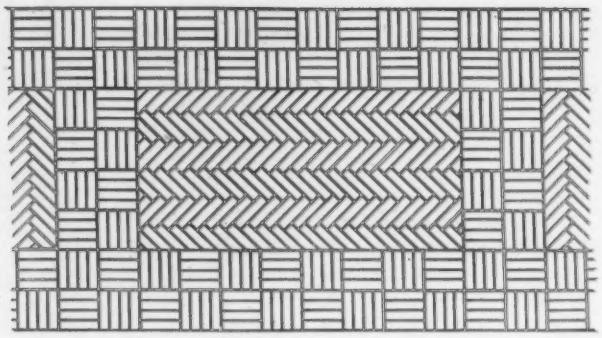
Diagonal and even curved lines may be expressed in steps, and the multiplicity of patterns may be greatly increased by the simple method of beveling the end of some of the bricks. It is surprising that so little advantage has been taken of the possibilities of surface pattern designs, probably from the fact that brick masons are taught merely the usual bonds, and that because of this reason it costs more to lay up patterns in brick than it does to produce repeated ornament by other methods. The bonds are those of stretchers with joints broken in each course and with courses of headers every sixth or seventh course, or alternate courses of headers and stretchers, or the Flemish bond of alternate headers and stretchers in each course, or the ordinary stretcher course alternated with the Flemish course, or the Flemish course alternated with headers.

Each gives a different texture. The texture is also varied by the widths of the joints, as is also the color of the wall. If the vertical joint is made wider than the horizontal the effect is spotty and not agreeable, but with the horizontal made wider than the vertical a marked stratification of the wall is secured, giving an impression of greater stability. Variation may be obtained by courses of brick set on edge either as headers



TOP ON A SMALL CAMPANILE, SIENA.

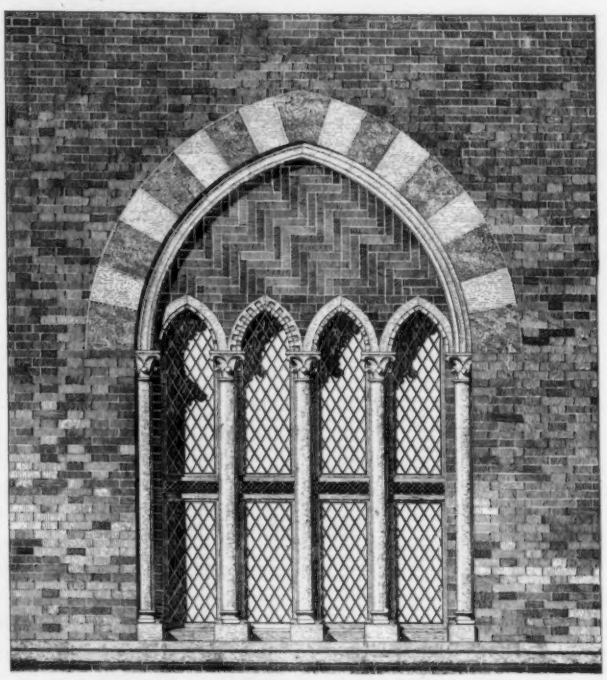
or stretchers or in Flemish bond, and by the introduction of courses of other brick, such as Roman brick, where desired. The object of such expedients is not only to produce variation in the wall but to create scale in the building. Similar results can be obtained by varying the widths of joints in different courses, and by coloring the mortar in different courses or in the vertical joints. It is important, however, to lay stress upon the horizontal stratification of the brickwork rather than upon the short and broken vertical joints. It is not unusual to produce the effects of quoins and of trims around openings by changing the tone and color of the mortar at those points, though this is apt to coarsen the quality of the façade.



ITALIAN PATTERN OF BRICK.

PROJECTING PLAIN COURSES.

The projection of courses of brick or of individual brick to vary the textures of walls is an expedient which has been used since the time of the Romans. The so-called House of Crescencius, near the Temple of Vesta, in Rome, is an extremely interesting example, as are buildings in Saragossa and elsewhere in Spain. The occasional use of a projecting header repeated at regular intervals is characteristic of certain types of Spanish brickwork, but is seldom pleasing. Projecting courses giving shadow stratifications and forming belt courses are of great value in creating bands which tend to lower the apparent height of walls and establish stability, and also to increase scale. Recessed courses are not as satisfactory, as they apparently weaken the wall. Raking out the horizontal joints affords long horizontal lines of shadow which enrich the tone of the wall, and great variety may be obtained by the various widths and depths to which joints may be sunk and in coloring the mortar. The projecting courses can be carried around panels forming panel moldings, and stepped series of such courses around panels produce vigorous shadows. Projecting heading courses can not only project farther from the wall than stretchers, but appear to be stronger, so that in projecting bands of three courses or more, it is better to have the outside courses headers rather than stretchers.



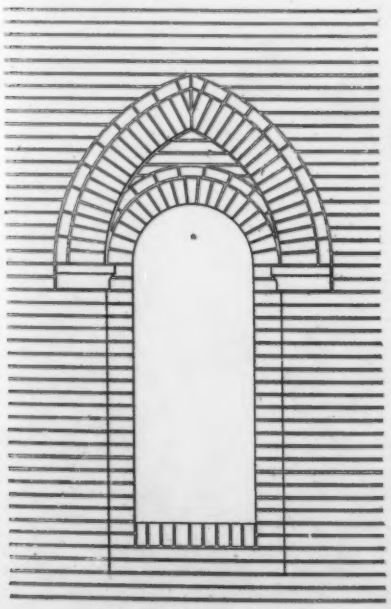
WINDOW FROM BANCA DI SAN GEORGIO, GENOA.

HERRINGBONE OR ZIGZAG COURSES.

Projecting zigzag courses give the effect of a crude rope molding and usually need to be associated with a straight course, at least upon their upper edge, otherwise they appear weak.

DENTILLED COURSES.

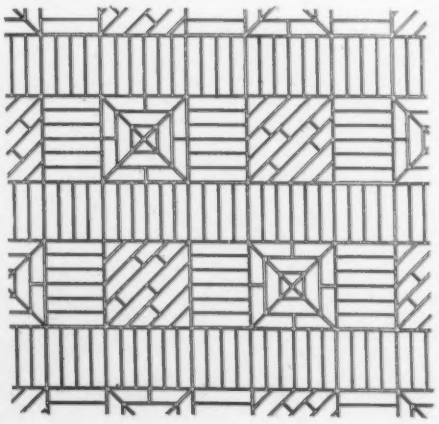
These courses, which consist of alternations of wall surface and projections at regular intervals, are practically small corbel courses and should not be too large in scale. They gain in richness by recessing between the projections, by stepping the projections both on front and on sides, and by the introduction of bricks laid diagonally on the wall. Corbels of large size constructed of brick lose the quality of brickwork, which is that of broad, plain surfaces ornamented by the shadows of small forms grouped into patterns.



A WINDOW AT LUCCA.

DIAGONAL COURSES.

These courses of brick laid diagonally on the walls, either recessed or projecting, produce



ITALIAN PATTERN OF BRICK.

THE CARVEL HOUSE, ANNAPOLIS, MD.
Walls laid all headers except at quoins. Brick ground in flat arches.

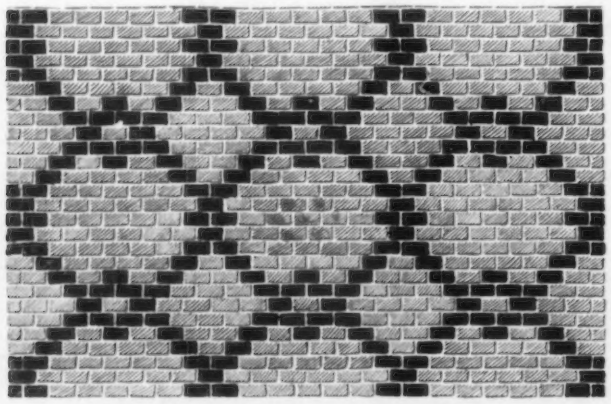
THE HARWOOD HOUSE, ANNAPOLIS, MD.
Flemish Bond with half headers at quoins. Mortar colored in belt course.

shadows lighter in tone and of more delicate scale than where the projecting bricks are paneled with, or at right angles to, the plan of the wall. In most cases they are best with a projecting straight course above them which cast triangular shadows between the diagonal projections. They assist simple bands and borders by giving lines of darker tone than the wall and lighter than the projections, and thus afford a valuable half tone. They may, of course, be varied by the introductions of straight recesses or projections and by various amounts of projection in the diagonal bricks. If repeated in successive courses over each other, each brick laid over the one below, they form vertical V-cut flutes; if alternated, they form a rich texture pattern.

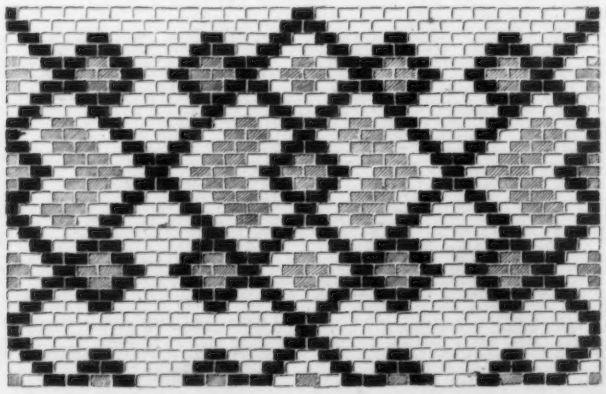
PANELING IN BRICKWORK.

Panels in brickwork, as in woodwork, are indicative of thin walls, curtain walls framed, and the faces of the panels are best somewhat back of the face of the pilasters, piers, stiles or rails which contain them. If the brick borders are recessed back of the piers and the panel face brought forward, the effect is crude and heavy. If the borders project and the face of the pier and panel are the same, the borders seem applied and not an integral part of the structure. All the variations of projecting or of recessed courses can be used as frames around panels successfully. Extremely rich friezes can be made with double and treble recessed panels. Each recessing, however, of brickwork should be slight, seldom over two inches.

Brickwork at corners of more than a right angle (unless the bricks are ground), and the corners of octagonal or of hexagonal piers or of splayed surfaces will not be completely filled by the ends of the bricks, and a series of alternating shadows will appear on the line of the angle defining the angle by a darker tone. This is often very effective in appearance. Similar spaces of shadow may be obtained upon surface work by broaden-



DIAPER PATTERN, SIMPLEST OF BRICK DESIGN.

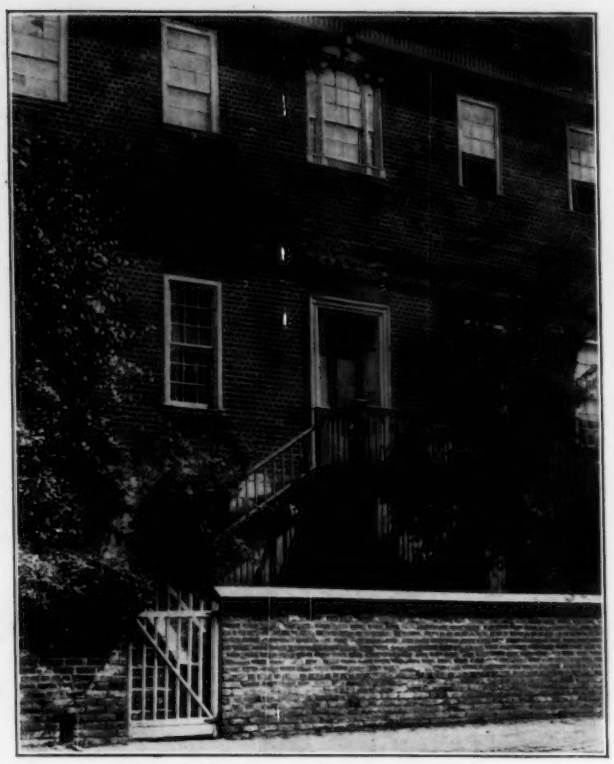


DIAPER PATTERN FORMED BY DIFFERENT TONES OR COLORS.

ing and recessing the vertical joints, but this can easily be overdone, producing an effect of weakness and disintegration of the wall and should be confined to curtain walls or to panels.

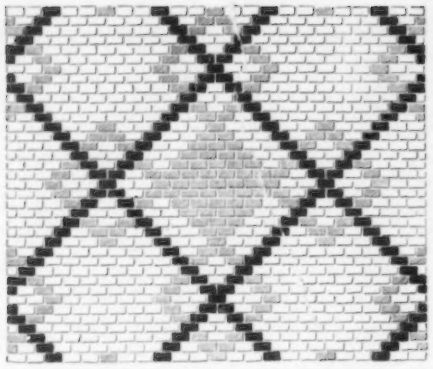
BRICK ARCHES.

Brick arches are of several varieties, *i. e.*, the full centered arch, the segmental arch, and the so-called flat arch or constructed lintel. The ornamental effect of the full centered brick arch is gained either by successive rings of brick or by the divergence of the joints, or by both. It is obvious that an arch of small radius cannot have broad arch surface without one of three things happening. Either the bricks must be ground, or the arch be built of rings in which the radiating joints break joints in the successive courses, or the radiating joints must be much broader at the extravolt than at the intravolt. The limit of face width in which the radiating joints are continuous in a four-foot opening is about two stretchers or sixteen inches; in larger spans it is somewhat more. But brick arches are much more effective with long radial joints than with short, and therefore, unless the bricks are ground, broad arches are laid up in successive arch rings, divided from each other by change of surface planes or by rows of headers. Successive arches receding in plan, one within another, create vigorous and rich shadows around the opening. Both the outer and inner edges of brick arches can be ornamented, the outer edge by projection, the inner by alternation of light and shade. The main label moldings can be treated with any of the designs used for narrow belt courses, but the outside edge should be firm and strong. The tympana of arches are especially adapted for elaborate patterns. The patterns which can be used upon the faces of arches are few, as the surfaces are limited in area, but simple checkers, zigzags and stepped patterns may easily be evolved, and the soffites of large arches offer an opportunity for various types of paneling or coffwring in brick, as well as for striped patterns. The contrasts obtained by alternate voussoirs of different brick assists in the scale of the work when large forms are desired. The segmental arch is merely a portion of a full arch of large radius and can receive the same treatment as the full



THE BRYCE HOUSE, ANNAPOLIS, MD.
Walls laid all headers.

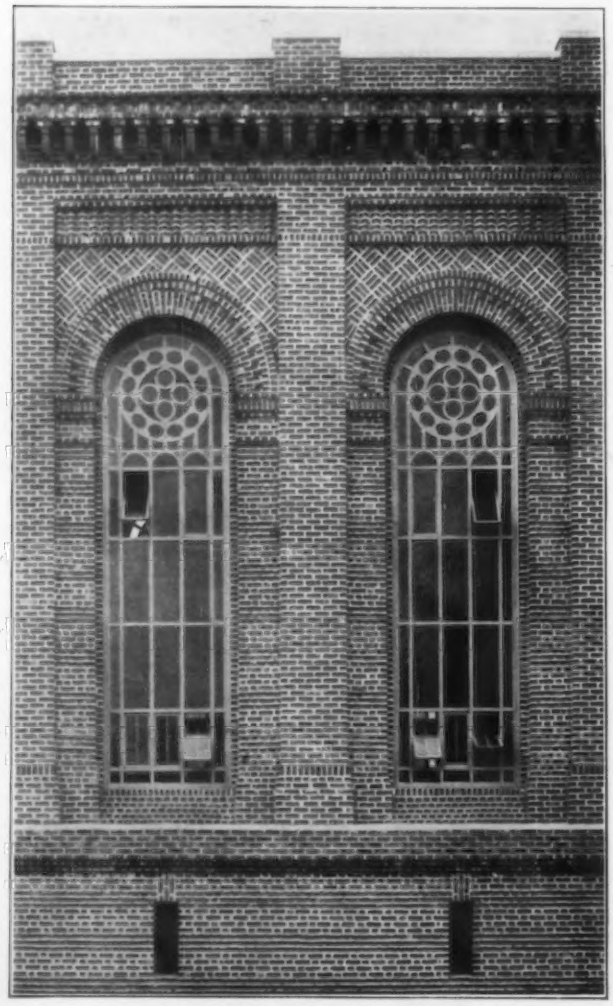
THE PATRICK HENRY SCHOOL, ST. LOUIS.
William B. Ittner, Architect.



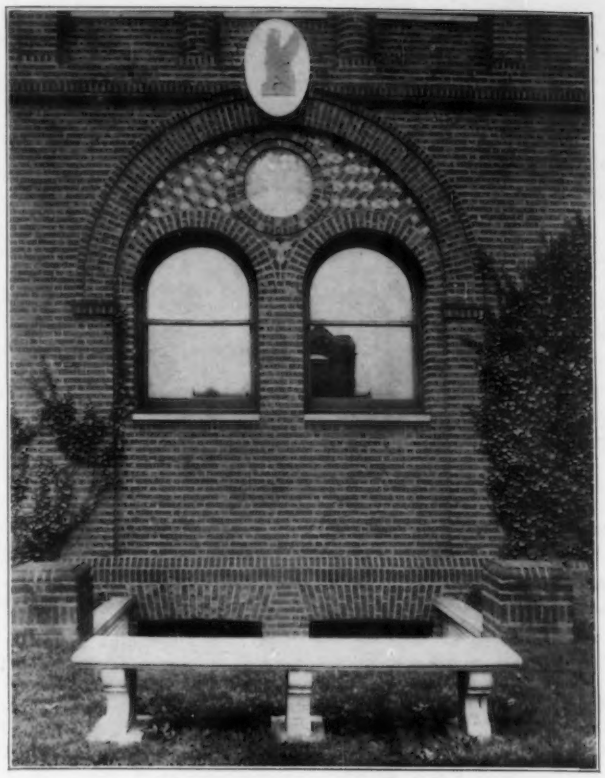
EASILY EXECUTED DIAPER PATTERN.

centered arch, but the flat arch requires an undisturbed face, as it is never too strong in effect, and is best when the bricks are ground. The introduction of brick projecting skewbacks and keystones is to be deplored, for they coarsen the effect of the arches and are structurally unnecessary. Admirable effects in brickwork can be obtained by the introduction of discharging arches in the surfaces of the walls, as is manifest in a number of the façades in Bologna. In several cases in Spain the walls are covered with a large scale pattern of successive discharging arches producing a very effective surface.

Pointed arches require cutting of the brick at the apex of the arch. Very beautiful pointed arches are to be found in Italian brickwork at Siena, Pavia, Milan, Bologna, Fano, Pesaro and elsewhere.

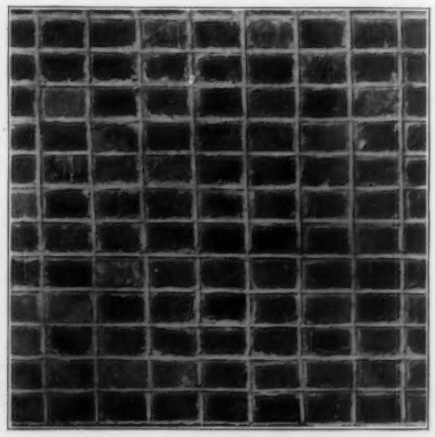


ST. JUDE'S CHURCH, BROOKLYN.
Lord & Hewlett, Architects.
A very interesting composition.

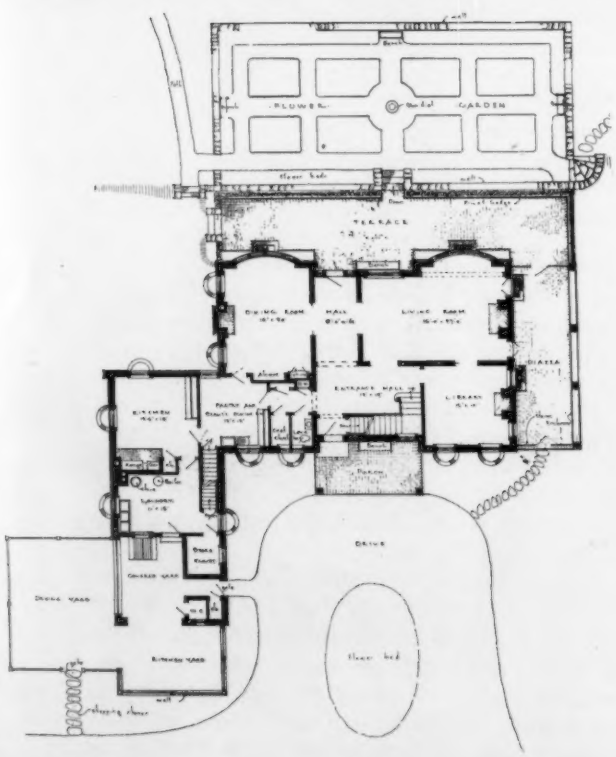


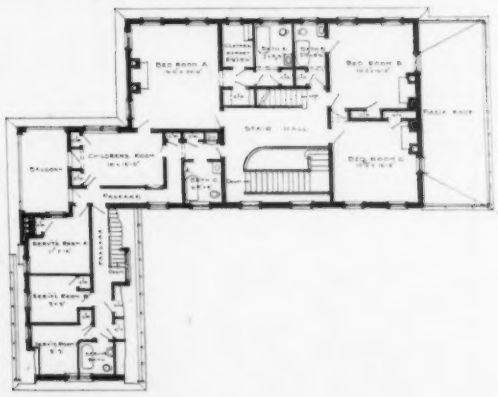
THE MUSEUM, UNIVERSITY OF PENNSYLVANIA.
Cope & Stewardson, Frank Miles Day & Brother and Wilson Eyre, Associate Architects.
Double stretchers joined with red mortar. Other joints very wide, and of coarse buff mortar.

Bruton Parish Church, the oldest church in point of continuous use of the Anglican communion in the United States, is a brick structure, and the most imposing edifice in the old town of Williamsburg, Virginia. The triennial convention of the Protestant Episcopal Church in the United States, in session in Richmond in October, was an occasion for turning over the pages of history. From the old country from which the founders of the church came, a Bible was presented by King Edward, and President Roosevelt gave the church a lecturn. At the ceremonies attending the acceptance of these gifts a bronze bas-relief in memory of Robert Hunt, minister of the Jamestown Colony in 1607, was exposed to view for the first time.



BRICKWORK IN THE COLONY CLUB, NEW YORK
McKim, Mead & White, Architects.
Walls laid all headers.





HOUSE AT ARDMORE, PA.

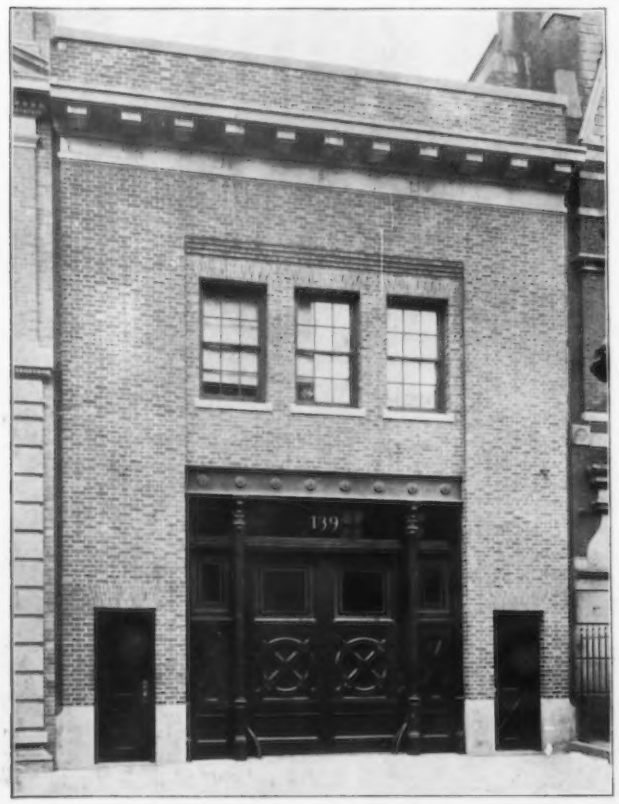
Horace Wells Sellers, Architect.

Editorial Comment and Selected Miscellany

PRECEDENT AND PRACTICE.

IN measuring the architectural achievements of this country and comparing them with the work accomplished in foreign countries, it is very easy to overlook one fact. Though the United States is still classed as architecturally a new country, the problems with which we have here had to deal are no newer to us than they are to the Englishman, the Frenchman or the German. Indeed, just in proportion as this country has offered a freer field, and one less hampered by tradition, have the new problems here been met earlier, been solved in a more practical manner and been more quickly crystallized in definite planes than has been the case abroad. Especially is this noticeable in England, where there is at present considerable building along the lines of commercial architecture, and the way in which the problems are being handled shows how new and unsolved they appear to the English architect. The conditions, both practical and artistic, involved in the design and construction of almost any kind of commercial structure, or even a public building, such as a library, town hall or theater, are essentially new to the world in that they have been so profoundly modified within a generation, by the introduction of electricity, steel, etc., as to be almost fundamentally different from anything which the English architect had before to guide him. They are working

STABLES, 248 WEST 47TH STREET, NEW YORK CITY.
Bruce Price, Architect.



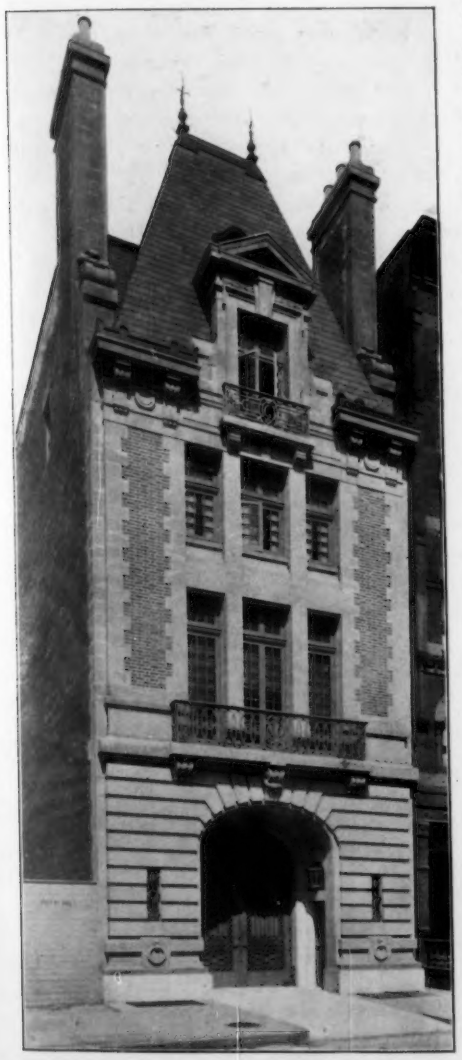
STABLE, 139 WEST 52D STREET, NEW YORK CITY.
Carrère & Hastings, Architects.

out solutions with little but academic traditions as a guide. We have already worked out many of them with almost no traditions, but with plenty of hard practical experience, and so far we have rather the best results. The place to study an office building, a bank, a library or a hotel, is in the United States, where they have been brought to the highest pitch of practical efficiency, combined with a measure of artistic success which surely is fully as appropriate as the kind of art one usually finds associated with such structures abroad. While the absence here of tradition, other than what we find in our architectural books, has left our designs often crude and ungrammatical, the very traditions which are so prized by our English cousins have been a handicap to the kind of practical growth and fitness which are essential to ideal solutions. Besides, some problems, such as the office building, for instance, were worked out here to an exact finish long ago, whereas in England they are still in the stage of experiment.

There is also a difference in treatment of mere design which has counted for a good deal. Academically considered, a big building calls for big parts and big detail. But it would be so manifestly absurd to make the detail on a forty-story building eight times as large as the detail of a five-story building, that we, in this country, gave it up long ago and agreed on scale rather than dimension, and also accepted the paradox, that, in order to look in scale, to seem right, the size of detail in relation to size of

building must vary inversely as the height, and that the more stories there are the smaller the detail can be, since it counts less as detail, and can only be appreciated when examined close to, under which condition smallness of parts is desirable. This fact seems to be little understood by either the English or the French architects, and this accounts for the repeated artistic failures of large commercial buildings abroad even when designed by architects whose ability in other lines is unquestioned. The new problems are old to us, but to them they are almost wholly unsolved.

THE opening of the largest railway terminus in the country cannot but have an important effect on the physiognomy of the city witnessing it. At the national Capital there will be a less speedy shifting in scenes and corresponding change in real estate values than elsewhere. The new Union Station thus far has given little sign that it will radically change its immediate section of the city, for this section has already been a center of passenger traffic served by the old Baltimore & Ohio Station. One certain effect of the improvement, however, will be a change in the avenues leading from the station to the present business center of the city. A general northward and westward movement is noted by a rise of real estate values in Washington, and this will be followed by building improvements. There are those who predict that G and H streets, west of Seventh, and also portions of Massachusetts and New York avenues, will, in the near future, be turned into active business thoroughfares. The neighborhood of Sixth and Pennsylvania avenues, where the Pennsylvania Railroad Station formerly was, and where famous old hotels still remain, has little to fear by a loss of prestige. The Metropolitan and National hotels were doing a flourishing business before a railroad entering Washington at that point was ever dreamed of. Nor can the neighborhood suffer, lying midway, as it does, between the Capitol and the White House, upon one of the finest avenues in the country, which avenue is sure to witness radical improvements within the next decade.



STABLE, 213 WEST 58TH STREET, NEW YORK CITY.
York & Sawyer, Architects.

STABLE, 144 EAST 40TH STREET, NEW YORK CITY.
Donn Barber, Architect.

MUCH vehement speech and column-writing is being expended at Washington in protest against changes in the Mall. "An entering wedge toward the imitation of Versailles, . . . to reproduce the barren dreams of a decadent king," one of the local newspapers calls a first step toward remaking the Mall in conformity with the

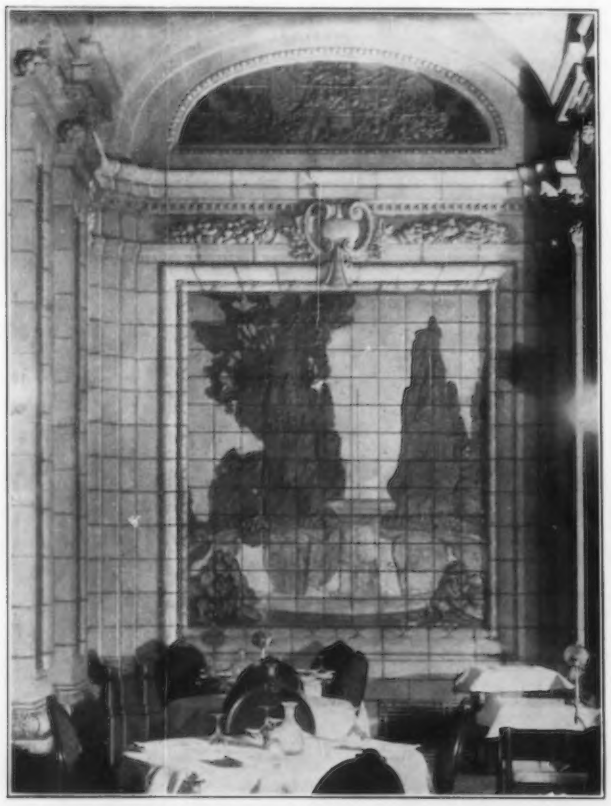
INTERIOR STABLE, 213 WEST 58TH STREET, NEW YORK CITY.
York & Sawyer, Architects.
Guastavino Tile Ceiling.

Park Commission's plan for the improvement of Washington. However unsympathetic the average American may be with Versailles, however decadent its master, the only question at issue is, was his Versailles beautiful and is it so to-day? For our own part we have never heard a negative answer to this. That the essential character of Versailles' beauty is appropriate to Washington is conceded by those who know architecture, who have studied the beauty of cities and who know the French and American localities. With the acceptance of the Park Commission s plans, doubts upon the vital part of it, the Mall improvement, must remain settled.

OPPOSITION to the Mall improvement now is stirred by the fact that some historic trees must be sacrificed, and there is great appreciation expressed for the work of F. L. Olmsted who laid out the west terraces of the Capitol in 1872. If Mr. Olmsted were living to-day, doubtless he would be the first to recommend the removal of certain trees necessary to a great permanent improvement. Historic sentiment should not thwart the realization of a Washington that all visitors will admire and future generations will love. The wise woodman spares the tree only if its place is not needed for something better.

THAT so important a thoroughfare, extending southward from Grand Central Station and comprising Park Avenue and Fourth Avenue, New York, should have been so little improved by building operations on a large scale is a curious eddy in the current of building activity in New York. The presence of the Subway stations and the improvement of the New York Central Terminus are now apparently producing a change. A new office building is nearby at Park Avenue and 41st Street, and but a few weeks ago it was reported that Alfred G. Vanderbilt's architects had filed plans for a twenty-one story office building to occupy the entire block on Park Avenue, between 33d and 34th streets. It is to be in the Italian Renaissance style, and façades are to be brick trimmed with limestone, for the first six stories, and terra cotta and brick above. The first floor is to contain stores, the next four floors will consist of lofts and the remainder of the building of offices.

RAILWAY STATION, SIOUX CITY, IOWA.
Roofed with French A Tile made by Ludowici-Celadon Co.



FAIENCE DECORATION IN PANELS, DINING-ROOM, HOTEL SINTON, CINCINNATI.
Frank M. Andrews, Architect.
Executed by Rookwood Pottery Company, from design by John Dee Wareham.

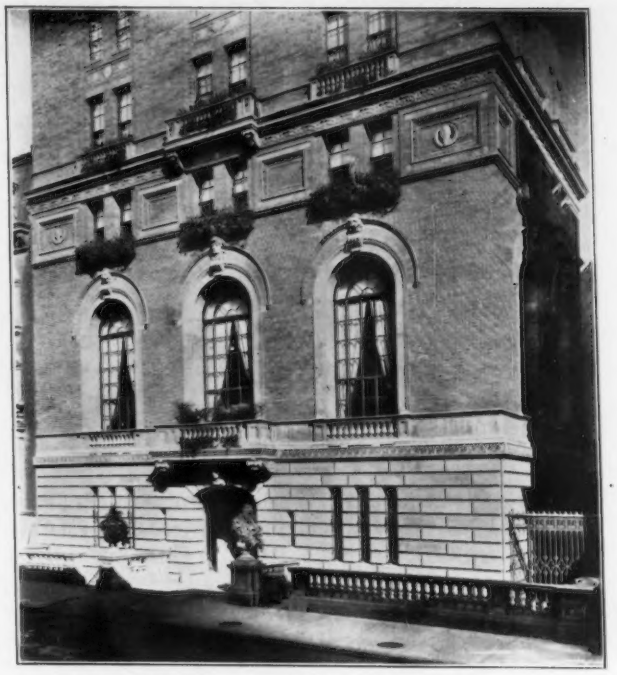
SILK USED TO DEFLECT SOUND. — The acoustic difficulties of Dr. Parkhurst's church in New York, designed by the late Stanford White, have led to a novel experiment. From the center of the dome a ring has been suspended, and from this a net of silk has been drawn, extending to the surrounding cornice. The object of this is to prevent the sound waves from rising into the dome and there dissipating themselves, a tendency with which every acoustic problem has primarily to deal. Wire has often been tried, but there is danger in its resonance. The silk web, or "buffer of sound," as it has been termed in the Madison Square Church, is being watched with interest, and there is much speculation as to its remedial effect.

DETAIL BY NEW JERSEY TERRA COTTA CO.

DETAIL BY SOUTH AMBOY TERRA COTTA CO.

MR. CARNEGIE BLESSES SPRINGFIELD. — Andrew Carnegie has donated $50,000 to the City Library Association of Springfield, Mass., for the establishment of branch libraries. This gift follows closely upon the $175,000 received from the same donor for a new central library building to replace the present structure on State Street.

AN ARCHITECTURAL TREASURE TO BE SAVED. — The beautiful old brick building known as the "Philipse Manor" now in use as the City Hall of Yonkers, New York, is likely to be preserved for posterity by the anonymous gift of $50,000. Provision is made for The American Scenic and Historic Preservation Society to have custody of the building. The old hall dates from 1682, and it is the most interesting architectural relic of the Hudson Valley. It was the seat of Frederick Philipse, Lord of the Manor of Philipseborough (now Yonkers), one of the five great English manors which succeeded the Dutch patroonships on the Hudson River after the conquest in 1665. During the English regime it was the center of important social and political influences, and it is believed that Washington once paid court to the daughter of the house, Mary Philipse.



LOWER STORIES, HOME CLUB, NEW YORK CITY.
Tracy & Swartwout, Architects.
Built of brick made by Sayre & Fisher Co.

CRESCENT ATHLETIC CLUB, BROOKLYN.
Frank Freeman, Architect.
Architectural Terra Cotta made by Atlantic Terra Cotta Co.

FIRE LOSSES. — The estimated loss by fire in the United States and Canada during July was $18,240,150.00. During the seven months ending with that time the total loss increased 27½ per cent over the corresponding period of 1905, reaching a total of $135,000,000.00, notwithstanding the fact that there was no serious conflagration during the first part of this year. Not all our contrivances for fireproof construction, for the handling of conflagration, for the diminution of the fire risk, have seemed to effect any reduction in fire loss, for the total loss has increased in a much larger proportion than the increase in the valuation of property. And this disastrous condition will be perpetuated just as long as individual greed is allowed to build as it pleases without regard to its neighbor, and until the time comes when fireproof construction shall be applied rigidly to whole sections rather than to isolated buildings.

DETAIL BY NEWHALL & BLEVINS.
Conkling-Armstrong Terra Cotta Co., Makers.

IN GENERAL.

The following named architectural firms are now in competition for the new Post Office Building for New York

GARGOYLE EXECUTED IN FAIENCE BY HARTFORD FAIENCE CO.

City: Carrère & Hastings; Cass Gilbert; Heins & LaFarge; McKim, Mead & White; Kenneth Murchison; Geo. B. Post & Sons; Whitfield & King. The judges are Messrs. Henry F. Hornbostel, Frank Miles Day, Edmund M. Wheelwright and James Knox Taylor. The competition closes March 25.

Ernest Farnum Lewis of Providence, R. I., is the winner of the first Traveling Scholarship in Architecture given by the American Institute of Architects. The Scholarship was founded this year and will be awarded annually. The competition is open to the graduates of all the architectural schools of the country. The winner of the competition is allowed $1,000 per year for three years, which time is to be spent at the American Academy in Rome, and in European travel. Mr. Lewis was graduated from the architectural department of the Massachusetts Institute of Technology last spring. He is twenty-four years of age.

The Architectural League of New York will hold its twenty-third annual exhibition in the building of the American Fine Arts Society, 215 West 57th Street, from February 2 to 22 inclusive. The last day for the reception of exhibits is January 17. The annual dinner of the League will be held on Friday evening, January 31, at 7 o'clock. Exhibits will be discharged February 24.

The Syllabus, just issued by the Washington Architectural Club, is interesting as denoting an unusual amount of activity on the part of the members, individually and collectively. The annual report shows a large gain in membership, with an increasing interest in the work of the Club on the part of the members.

The Architectural League of America has established an Individual Membership for persons who are not members of the various clubs of the League, but who are interested in the study and promotion of architecture and the allied arts and professions. Such persons shall be entitled to membership in the League with all the privileges pertaining thereto, except voting at the annual convention. They may participate in all conventions with the privilege of the floor. They are also eligible to compete for the Traveling Scholarship offered by the League, for Fellowships offered by several Universities, and shall receive *The Annual*, the official organ published and edited by the League, at the club rate of one dollar The annual dues are two dollars. Further information and applications for membership can be secured by communicating with H. S. McAllister, Permanent Secretary, 729 15th Street, N. W., Washington, D. C.

APARTMENTS, PRAIRIE AVENUE, CHICAGO.
William H. Pruyn, Jr., & Co., Architects.
Built of Brazil Gray Brick made by Hydraulic-Press Brick Co.

The Committee on competitions and Awards of the Architectural League of New York proposes as the subject for the League competitions for the year 1907-1908 An Out-of-Door Swimming Pool and Pavilion. The three annual prizes offered by the League, together with a Special Prize, will this year be awarded for designs submitted under one and the same programme. This year's problem will thus not only present an opportunity for the work of architects, sculptors and mural painters who may choose to compete individually by submitting sketches respectively for the architectural, sculptural or mural portions of the programme, but will, it is hoped, induce the submission of complete schemes in which an architect, a sculptor and a mural painter will collaborate in competition for the Special Prize ($300) offered this year for the best solution by such a combined effort.

DETAIL BY H. C. KOCH & SON, ARCHITECTS.
Northwestern Terra Cotta Co., Makers.

The architectural terra cotta used in the synagogue and the Margaret Morrison Technical School for Women, both located in Pittsburg, and the work of Palmer & Hornbostel, was executed by the Atlantic Terra Cotta Company. These buildings were illustrated in THE BRICKBUILDER for November,

Harry L. Dazey has opened an office in the Wilson Building, Dallas, Texas. Manufacturers' catalogues and samples desired.

G. A. Edelsvard and E. W. Sankey, architects, have formed a copartnership for the practice of architecture. Offices, Peoples' Savings Bank Building, Seattle, Wash.